

27°

Festival Internacional
de Cine de Mar del Plata

Foco de Cine
Coreano
en el Festival
de Mar del Plata

Korean Cinema Showcase
at Mar del Plata

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27th Mar del Plata International Film Festival
2012.11.17-2012.11.25

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27°

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Korean Film Council (KOFIC) Introduction

About KOFIC

Established in 1973, the Korean Film Council (KOFIC) is a special organization, entrusted by the Ministry of Culture, Sports and Tourism, Republic of Korea, aiming to support and promote Korean films. KOFIC is composed of nine commissioners, including one full-time chairman and 8 committee members, appointed by the Ministry of Culture, Sports and Tourism in order to discuss and decide main policies related to Korean films.

Relocation of KOFIC

Following the government's plan for public sector relocation and balanced regional development, KOFIC's headquarters will be relocated to Busan by the end of 2013. The future address of KOFIC will be 1466-4, Woo-dong, Haeundae-gu, Busan, located right next to the Busan Cinema Center.



Raising the Film Development Fund

Since July 2007, KOFIC has raised and managed the Film Development Fund, which amounts to approximately USD430 million, in order to promote and support the Korean film industry. The fund is financed by the government with USD172 million, along with USD172 million from an allotment of box office ticket sales, and USD86 million from leftover funds from previous years. The 3% allotment from ticket sales was temporarily applied for the period beginning July 1, 2007 until the end of 2014.

Supporting Korean Film Production

Supporting Korean Film Production

In order to stimulate original and innovate production, KOFIC provides support programs for Korean films such as the independent film support program, the labor costs support program, and the accumulative support program for released Korean films. The independent film support program provides production costs for independent feature films, short films, and documentary films within a certain budget. The labor costs support program is an initiative designed to partially offsets labor costs for staff during production, and the accumulative support program for released Korean films is a program that supports R&D for subsequent features based on a film's box office returns.

Supporting R&D for Korean Films

KOFIC runs an online screenplay market to provide original and new ideas for the

industry and runs various contests for animation screenplays, novel adaptations by writers and scenarios dealing with traditional Korean culture. Writers can register their works on the online screenplay market (www.scenariomarket.or.kr) and sell them to investors or producers. KOFIC selects outstanding works among those submitted and provides a mentoring program to writers as well as subsidizing author's adaptation fees. In addition, KOFIC supports R&D costs for promising mid-size production companies that have difficulty raising R&D finances.

Supporting Independent Productions and Art House Theaters

To support art house and independent films and secure the audience's cultural rights to enjoy diverse cinematic experiences, KOFIC supports cinemas and cinemateques specializing in the screening of art house and independent films. To do so, KOFIC subsidizes 25 art houses theaters nationwide and a cinemathèque in Seoul, while also directly operating and/or supporting 3 cinemas dedicated to independent film in Seoul. Besides that, KOFIC supports special screenings arranged by local organizations to provide opportunities for the local audience to watch a wide array of films.



Supporting the Release of Diverse Films and Korean Animation

KOFIC supports the release of diverse films such as art house, independent, documentary and animation films. In addition, KOFIC supports the release and screenings of Korean animation films in foreign countries.

Promotion Campaign for Legal Download Services

As the film market is shifting to the digital environment, KOFIC is fostering the ancillary market by establishing a distribution platform for copyrighted online cinema content. The Ancillary Market Distribution Management System is designed to facilitate the online distribution process by promoting legal download services via web servers and to build a public online portal allowing people to easily access download services.

Furthermore, KOFIC promotes its campaign with the catchphrase "Be a good downloader". A "Good downloader" is a person who legally downloads content from online platforms, is aware of creators' rights of creators, and understands that content should be protected.

Investing in the Industry

The Cinema Fund provides money to various investment funds for Korean films and plays a critical role in Korean film production. KOFIC invests about USD8.9 million per year to stabilize the Korean film industry. KOFIC has invested USD43.1 million in 602 films in the last 12 years.

Supporting Global Business

Supporting the Export of Korean Films

KOFIC supports Korean films and filmmakers attending international film festivals. KOFIC runs a booth at major film markets to boost sales of Korean films and supports the marketing activities of Korean sales companies. KOFIC also holds “Korean Film Night” receptions to promote Korean films at major film festivals. In addition, KOFIC supports special screenings of Korean films arranged in foreign countries.

International PR for Korean Films

KOFIC runs offices in USA and China to use as a post for international PR and runs an English website (www.koreanfilm.or.kr), while also publishing a number of books and magazines in English (Korean Cinema, Who's Who, Korean Cinema Today). KOFIC runs an online business center, KoBiz, to provide a one-stop service for international PR for Korean films, information of foreign markets, and news for co-productions and the exports of Korean films.

Supporting International Co-Productions

KOFIC supports co-production projects during their development stage through the ‘Co-Production Development Support’ program. Selected projects (by region) are offered support in the form of script doctoring and mentoring for their development. The program was designed as a one-stop process from script development to consultation and business matching in order to find co-production partners and financiers.

KOFIC also recently began the ‘Co-Production Incentive’ in 2012 for co-produced films between Korea and other nations. In addition, KOFIC opened the ‘Film Business Center’ in Beijing, China to provide a location for Korean producers to develop their co-production projects with China.



Providing Location Incentives

KOFIC offers a 25% cash grant incentive on foreign audio-visual works that shoot on location in Korea. To be eligible for the incentive, a feature film or TV series must: be shot for more than 10 days in Korea; spend more than KRW 1 billion (approx. USD 900 thousand); and be produced by a foreign production company, in which their participation should exceed 80% of the project's total budget.

Global Forum for Financing International Co-Productions

KOFIC holds a ‘Global Forum’ at the Busan International Film Festival to provide opportunities for the international financing of Korean co-production projects. International industry professionals in the film business are invited for

presentations, seminars, and 1:1 meetings with co-production producers. A touring program that affords foreign guests a chance to visit post-production studios and famous shooting locations is also organized.

Research and Building Infrastructure

Operating the Box Office Management System

KOFIC operates the Box Office Management System to provide fast and accurate box office information and create a better and fair distribution environment for the industry. With this system, KOFIC collects ticket sales information from cinemas nationwide and provides box office information in real time.

Research and Cinema Policy

KOFIC supports various research and studies to help the Korean film industry by providing proper policies and alternative solutions for Korean cinema. KOFIC develops mid-term promotion strategies for Korean cinema and evaluates business and outcomes of the industry. KOFIC also provides vital information in the form of statistics, analysis and publications in order to research and develop new policies as well as publishing a Korean Film Yearbook, Korean Film Scenario Collection, Journals and Industry Reports.

Korean Academy of Film Arts (KAFA)

The Korean Academy of Film Arts was established in 1984, aiming to provide quality education to aspiring filmmakers. KAFA offers 5 courses in film directing, producing, cinematography, scriptwriting, and animation. In 2009, KAFA opened a production research course and has directly produced 4 feature films per year, which have all been screened and acclaimed at major international film festivals. Known as the “Military School of Korean Cinema”, KAFA has introduced more than 500 professionals to the industry such as IM Sang-soo, BONG Jun-ho, KIM Tae-yong, CHOI Dong-hoon, and more, who led the second renaissance of Korean cinema in the late of 1990s.

Supporting Cinema Technology

KOFIC puts its efforts on developing and disseminating core cinema technologies, including 3D, by running a program called “Moving School for Digital Technology”, which visits schools and institutions to update the status of their technology. In addition, KOFIC supports future visual technology for the Korea film industry by setting cinema technology standardization and offering a test for Industrial Engineer Projection.

KOFIC Studios in Namyangju

The KOFIC Studios in Namyangju features state-of-the-art film production services and facilities. It consists of indoor studios (1 large, 2 medium, 2 small and

KOFIC in Production

1 special photography, for a total of 6 studios), outdoor sets, a recording studio, a developing room, a CG room, and a Telecine room.

Open sets in KOFIC Studios and Social Contributions

Open sets and theme parks in the KOFIC Studios are open to the public. Taking advantage of the infrastructure in the studios, KOFIC also provides programs such as a cinema camp, media education, media-experience education and hands-on programs.

Supporting Human Resources and Improving Working Environments

KOFIC offers an education/training incentive system for staff during their off-production time. The system aims to offer a professional education program to staff and supports them with unemployment benefits. KOFIC provides special education programs on acting, directing, lighting, editing, CG, and copyrights to staff and professionals in the field. It also runs an information system for people in the field, to certify careers and introduce a standard employment contract to secure staffs' living requirements and meeting demands from the field.

Supporting Film-Related Organizations

KOFIC supports film-related communities and institutions to promote cinema culture and secure its independence. It supports not only their research works and projects on the industry, but also educational programs, film festivals, events, and international exchange for furthering relationships with overseas markets.

Improving Conditions for the Disabled

To provide better conditions for the disabled, KOFIC supports cinema facilities and equipment to make subtitles and dubbing programs. KOFIC also runs Cinema on Wheels, a special program that visits remote towns or social welfare institutions to give them an opportunity to watch films.

Supporting Visual Media Education

KOFIC opened the Seoul Visual Media Center to promote the activities of citizens and students. The center provides various classes in theory for media production and making independent films. The center also provides special educational programs for people in prison or in the military, as well as handicapped and senior citizens, and migrant communities. It also supports local media centers by lending them equipment.

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Cine Coreano en Mar del Plata Festival

Korean Films at Mar del Plata Festival



On the opening of the new Korean directors' special showcase

November 17th, 2012

KIM Eui-suk, Chairperson of KOFIC

I'd like to congratulate the Mar del Plata International Film Festival on the opening of their 27th edition from the opposite end of the earth. As the biggest and most important festival of central and South America, the Mar del Plata International Film Festival has played an important role in introducing the works of important Korean film directors, such as PARK Chanwook, BONG Joon-ho, KIM Ji-woon, KIM Ki-duk and HONG Sang-soo, to audiences in the region.

Korean cinema has recently been receiving much international recognition, receiving awards at major international festivals such as Cannes, Berlin and Venice. 2012 will be remembered as a very special year for Korean cinema. In particular for director KIM Ki-duk's historic triumph at the Venice International Film Festival where he received the Golden Lion Award for his film <Pieta>. On the commercial side, Korean cinema has accounted for around 60% of total admissions, making this year an incredibly successful one at the box office as well.

To commemorate the 50th anniversary of diplomatic relations between Korea and Argentina, the Korean Film Council and the Mar del Plata International Film Festival have worked together to bring "Postcards from the South - New Korean Filmmakers". This program is comprised of unique films by up-and-coming Korean directors who have gained worldwide recognition at various international film festivals. I believe that it will be a great opportunity for many to explore new directorial talents from Korea besides established names like BONG Joon-ho, PARK Chan-wook, KIM Ki-duk and HONG Sang-soo.

There are many great films that are awaiting Latin American audiences. There will also be opportunities for Korean creative and commercial prospects to join forces with their counterparts in Central and South America. I hope that this showcase will be only the beginning of many exchanges that will lead to co-productions and more showcases in each other's regions. I also hope that this great festival will continue to provide a platform for active exchanges between film professionals in Korea and Argentina.

Lastly, I'd like to express my sincerest gratitude to all those at Mar del Plata and the Korean Film Council who have worked tirelessly to bring this showcase to fruition.

Bienvenidos a Postales del Sur

November 17th, 2012

KIM Eui-suk, Presidente de KOFIC

Desde Corea ubicado al otro lado del mundo, celebro con una inmensa alegría la realización del 27° Festival Internacional de Cine de Mar del Plata.

Siendo el evento más importante de su tipo en América Latina, el Festival de Mar del Plata ha llevado a cabo un papel sustancial, dando a conocer en la región a los principales cineastas coreanos como PARK Chan-wook, BONG Joon-ho, KIM Jee-woon, KIM Ki-duk y HONG Sang-soo, entre otros.

En los últimos años, la cinematografía coreana ha logrado el reconocimiento internacional, cosechando diferentes premios en Cannes, Berlín, Venecia y otros festivales importantes. El presente año, en especial, ha de ser recordado como un hito dentro de los cien años de historia del cine coreano, gracias al León de Oro obtenido por KIM Ki-duk en Venecia. Además, las películas nacionales son elegidas por el 60% del público, demostrando el éxito también alcanzado a nivel industrial.

Con motivo del 50° aniversario del establecimiento de las relaciones diplomáticas entre Argentina y Corea, Korean Film Council (KOFIC) y el Festival Internacional de Cine de Mar del Plata han preparado conjuntamente el foco denominado Postales del Sur – Nuevos Directores Coreanos, compuesto por obras de la más reciente y talentosa camada de cineastas coreanos aplaudidos y premiados en diferentes festivales internacionales durante el último año. A través de dicho programa especial, el público cinéfilo podrá conocer el estado actual de la cinematografía en Corea del Sur, donde los nuevos directores están produciendo proyectos creativos sin cesar, junto a aquellas figuras ya consagradas.

El cine coreano desea acercarse al creciente público latinoamericano y se encuentra a la espera de oportunidades para cooperar con los brillantes cineastas de la región, con el fin de potenciar la creatividad y la competitividad de nuestros cines. Además de satisfacer las inquietudes del público local, espero que el foco sea el inicio de una nueva etapa entre nuestros países, mediante coproducciones, muestras bilaterales y otros tipos de intercambio. Asimismo, confío en la continuidad del valioso rol del Festival de Cine de Mar del Plata, como canal de diálogo entre los hombres y las mujeres de ambos países que trabajan en esta industria y como la ventana del cine coreano en América del Sur.

Por último, agradezco profundamente a las autoridades de KOFIC y el Festival de Cine de Mar del Plata por su labor en la organización del foco Postales del Sur.

Bleak Night

Corea del Sur - South Korea, 2011 / 117' / HD / Color / Coreano - Korean

Pasookkoon

<Bleak Night> is director YOON Sung-hyun's Graduation film from the Korean Academy of Film Arts (KAFA). While potentially a simple anecdote, it becomes relevant when we see the mature nature of this film. Not only for its thorough settings, but also for the confidence on display this story unfolds depicting the friendship between three students; a bond that gets broken by a tragic situation. The story is told through flashbacks, and a fragmented chronology that progressively reveals a plot in which teen angst fuels the storytelling. Here there are no surprising turns of events but many other kinds of revelations: those that can brand and alter a life forever. The confidence in its staying extends to the confidence the director places in his audience, something that is hard to find these days, especially in a first film.



Director

YOON Sung-hyun

Nacido en 1973, es actor, modelo y cantante. Dirigió el corto Boys (2008) y uno de los segmentos de If You Were Me 5 (2010).

Born in 1973. He's an actor, model and singer. He directed the short <Boys> (2008) and one of the segments of <If You Were Me 5> (2010).



Noche funesta

Bleak Night es la película con la que el director Yoon Sung-hyun se graduó de la Korean Academy of Film Arts (KAFA). Algo que podría ser un simple dato anecdótico, pero que cobra verdadero valor al ver la solidez de esta película. No sólo por su rigurosa puesta en escena, sino también por la confianza y seguridad con la que se desarrolla esta historia de amistad entre tres estudiantes; amistad que es quebrada por una situación trágica. Una historia contada a través de flashbacks y una cronología fragmentada, que va revelando progresivamente una trama en la que la angustia adolescente funciona como motor narrativo. Aunque aquí no se trate precisamente de revelaciones sorpresivas, sino de otro tipo de revelaciones: aquellas que marcan y alteran una vida para siempre. La confianza de su realización se extiende a la confianza del director en el público, algo difícil de encontrar por estos días, especialmente en una ópera prima.

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BLEAK NIGHT

Director YOON Sung-hyun

Can you tell us why you decided to be a filmmaker and how you got started?

I didn't have a special turning point. When I was little, both my parents worked so I was by myself a lot. I watched many films so as not to feel too lonely. That's when I started thinking about becoming a filmmaker.

«Bleak Night» is your graduation film from cinema school, but it had a commercial release. Can you tell us how this happened?

We make graduation films with the aim of being released in theaters and that's why it happened that way. There are only three to four films made at the Korean Academy of Film Arts each year so each of them gets a chance to screen at theaters.

The structure of the film is quite elaborate. Was it in the screenplay from the start?

The structure of the film is the same as the original script.

Watching your film I thought about what Jean RENOIR said: The terrible thing in this world is that everyone has his reasons. Do you agree?

I agree 100% and it's something I had in mind as I was making the film. The situation may be terrible but everyone has their own reasons from their own perspective, reasons that are justified from their position. That was something that was very important to me. I didn't want to have good characters and evil characters. Everyone has their own perspective and reasons but when they all come together, a terrible moment is created. That seemed really terrible to me and I wanted to capture it in the film.

I read that you use people you know to create the characters in this movie. How do you translate this into the screenplay?

No one in the film is based on anyone I know. Some external points of my characters may have been inspired by people I know but their inner essence is entirely fictional. They all come from within myself.

Can you tell us about your influences?

My favorite Korean director is BONG Joon-ho and my favorite overseas directors are Ken LOACH, Gus VAN SANT and James CAMERON.

What's your next project?

I think my next project will be a fantasy that has a mix of noir and sci-fi elements.



BLEAK NIGHT

Director YOON Sung-hyun

¿Por qué decidiste dedicarte al cine?

No hubo un motivo en especial. Cuando era niño, mis padres iban a trabajar y yo solía pasar mucho tiempo solo. Miraba muchas películas para olvidarme de la soledad y creo que, desde entonces, de alguna forma tuve ganas de hacer cine.

«Bleak Night» fue tu trabajo de graduación para la escuela de cine y, además, tuvo estreno comercial.

Sí, fue la película que presenté para graduarme, pero pudo ser estrenada porque se hizo con ese objetivo. Y no fue el único caso, ya que anualmente se producen tres o cuatro películas de ese tipo en la escuela de cine y todas logran ser estrenadas.

La estructura de la película es muy elaborada. ¿Fue así desde el momento de escribir el guión?

La estructura corresponde exactamente al guión original.

Al mirar la película, es inevitable no recordar la frase de Jean RENOIR en La règle du jeu, cuando se dice que lo terrible de este mundo es que todos tienen sus razones.

Estoy completamente de acuerdo; y fue eso justamente lo que tuve en mente mientras hacía la película. La situación puede ser terrible, pero todos tienen sus razones para justificarse. Mi intención en la película no es mostrar quién está del lado del bien y quién no. Cada uno tiene motivos propios, pero éstos pueden desencadenar una tragedia cuando se cruzan en un lugar

y un momento determinado. Me pareció algo escalofriante y quise captar ese momento crítico en la película.

Alguna vez dijiste que te basás en personas cercanas para crear los personajes de tus películas. ¿Cómo fue el caso de Bleak Night?

Ningún personaje de Bleak Night surgió tomando como modelo a personas reales de mi entorno. Algunos aspectos superficiales pueden tener correlato con alguien que conozca, pero los personajes en sí son de ficción. Todos nacieron de mi interior.

¿Cuáles o quiénes son sus influencias como cineasta?

Dentro de los directores coreanos, mi favorito es Bong Joon-ho. Del resto, me gustan Ken Loach, Gus Van Sant y James Cameron.

¿Cuál es tu próximo proyecto?

Estoy trabajando en un proyecto de de ciencia ficción, pero noir, emocionalmente hablando.



Na-neum gongmuwon-ida

“Because something is happening here. But you don’t know what it is. Do you, Mr. Jones?,” asked Bob DYLAN to the gray protagonist of his song “Ballad of a Thin Man”. There’s a Mr. Jones quality in the hero of <Dangerously Excited>. A grey, tidy, efficient city employee who spends his work days receiving the people’s complaints against their noisy neighbors, until a rock band (of the indie persuasion) crosses his path and irrevocably changes his life. We didn’t mention the American singer for nothing, since a Korean version of him (yes, a Korean Bob DYLAN, curly hair and all) is the one in charge of providing the necessary clue to let our protagonist know what is happening around him. Rock (and its clichés) is regarded as a form of not so much revolutionary changes but small personal turbulences. That’s what this rock comedy –with a whimper, because here volume is a big issue– is about.

Dangerously Excited

Corea del Sur - South Korea, 2012
101' / HD / Color
Coreano - Korean



Peligrosamente excitado

“Because something is happening here. But you don’t know what it is. Do you, Mister Jones?,” le preguntaba Bob DYLAN al gris protagonista de su canción “Ballad of a Thin Man”. Hay algo de Mr. Jones en el héroe de <Dangerously Excited>. Un gris, ordenado y eficiente empleado municipal que pasa sus días laborales haciéndose cargo de las denuncias de los vecinos por ruidos molestos, hasta que una banda de rock (en su variante indie) se cruza en su camino para cambiar inevitablemente su vida. No es gratuita la mención al cantautor norteamericano, ya que es él mismo en versión coreana (sí, así como suena, un Bob DYLAN coreano, rulos incluidos), el encargado de dar la pista necesaria para poner al tanto a nuestro protagonista de lo que está ocurriendo a su alrededor. El rock (y sus clichés) visto como una forma ya no de cambios revolucionarios, sino de pequeñas turbulencias personales. De eso trata esta rockera (aunque con sordina: aquí el volumen es un tema importante) comedia.

Director

KOO Ja-hong

Nació en Seúl. *Dangerously Excited* es su segundo largometraje, después de *The Wolf Returns* (2004). Born in Seoul. *«Dangerously Excited»* is his second feature, following *«The Wolf Returns»* (2004).



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DANGEROUSLY EXCITED

Director KOO Ja-hong

What made you make this film? How did you get started?

I'm a rock maniac. I always hoped to make a film about music. Fortunately, I had a chance to make a low budget film. Then I thought I wouldn't need much money to make a film about music, so I embarked on this project. The fear of making a small mistake, which would have caused a big debt, was my most important driving force.

I read somewhere that you said this is an anti-music film. Can you explain this?

It was a joke when I said it's an anti-music film. But at the same time, I was sort of serious in a sense. In recent years, a lot of music films have been made not only in Korea but around the world. Most of them share a common theme that 'music is good', which I don't quite agree with this. I think music has a mysterious power to scatter people's minds and excite them to the point that they cannot do anything else. In a short time, it can upset someone's stable life. It also has to do with my own life as I had trouble entering University because I was too focused on music during high school. I thought it would be fun to take a different approach to the music film, compared to these others that have been produced.



The film is a comedy, but a low key one. How did you manage the general mood of the production?

I didn't want it too look cheap, though the budget was very low, so I had to shoot scenes quickly, mostly in 1 or 2 takes so that the schedule wouldn't be delayed. It was not a fancy or spectacular film, so it naturally became low-key. There was one thing I regarded as important though. I wanted to describe the 'civil servant' as a job that viewers can feel sympathy for. Because people usually don't often meet civil servants in their everyday lives, I wanted to keep a barrier between 'him' and the 'band' as they communicated with one another.

Was it your intention from the beginning to use a Korean actor (OH Gwang-Rok) to play the Bob DYLAN that appears in the movie?

I didn't think very much about it. I just thought it would be fun to have him do it. With a wig and sunglasses, he looked even better! He tends to look different from other actors because of the unusual and mysterious air that he emits. Bob DYLAN also has a very unique image compared with other typical American singers. A netizen gave him a new nickname after watching the film, which I liked very much. He called him 'Bob Gwang-Rok'.

Did any particular director or film influence you?

<Only Angels Have Wings> (1939) by Howard HAWKS, <There Will be Blood> (2007) by Paul Thomas ANDERSON, <Vengeance is Mine> (1979) by IMAMURA Shohei, <Psycho> (1960) by Alfred HITCHCOCK and more.

What's your next project?

I know there is a huge gap between this type film and my previous work. How to minimize the gap is my number one priority for my next project. I would be really happy if I could get an opportunity to remake <El Aura> (2005) directed by Fabián BIELINSKY, an Argentine director who died very young. I think it's a really great film. I will make sure to meet people concerning the film's rights when I go to Argentina.

DANGEROUSLY EXCITED

Director KOO Ja-hong

¿Qué te llevó a realizar esta película?

En realidad, soy un fanático del rock. Siempre tuve ganas de hacer alguna vez una película sobre música. Afortunadamente surgió la oportunidad de realizarla con bajo presupuesto, y acepté el desafío porque pensé que una película de este tipo era posible con pocos recursos. Para ser sincero, el mayor impulso para terminarla fue el temor a endeudarme ante el mínimo error.

En una entrevista definiste la película como "anti-música", algo que llamó la atención. ¿A qué te referías exactamente?

Esa frase la dije un poco en broma, y un poco en serio. Se hicieron muchas películas con la música como tema en los últimos años, no sólo en Corea sino también en el mundo. En la mayoría de los casos, se aborda la música como algo "bueno", pero mi opinión es diferente. En ciertas ocasiones, la música puede convertirse en una cosa diabólica que irrumpe en la vida de las personas, quienes quedan paralizadas por excitación sin poder hacer nada. Es decir, la música es capaz de arruinar la paz y la tranquilidad de alguien. Y esto no es ajeno a mi experiencia personal, ya que pasé por situaciones delicadas en la adolescencia, cuando estuve demasiado compenetrado en la música en lugar de atender la máxima prioridad de aquel entonces, que era preparar el examen de ingreso a la universidad. Fue así que pensé en una aproximación a la música algo heterodoxa, en relación a otras películas del tipo.

Dangerously Excited es una comedia, pero bastante contenida. ¿Cuáles fueron los aspectos más importantes a la hora de manejar el clima general de la película?

Para disimular el escaso presupuesto, lo más importante fue llevar a cabo el rodaje a una velocidad frenética. De ser posible, filmaba las escenas en una o dos tomas, así no quedaba nada relegado para el día siguiente. Creo que la moderación se logró sin habérnosla propuesto, debido a los recursos acotados que no tenían mucho que ver, justamente, con el lujo y la ostentación. Sin embargo, hubo aspectos que tuve en cuenta. Uno fue retratar la profesión del "empleado público" de manera tal que despertara



empatía de parte del espectador. El otro punto fue regular la relación entre el "empleado público" y la "banda de música", para que el acercamiento entre ellos tuviera cierto rigor, pues ambos son figuras demasiado heterogéneas en la vida real con casi nulas posibilidades de cruzarse.

En la película, el personaje de Bob Dylan es interpretado por un actor coreano, Oh Gwang-rok. ¿No pensaste en un actor occidental para el casting?

El asunto fue sencillo. Me pareció que iba a ser divertido ponerlo a Oh en ese papel. La peluca y los lentes oscuros le quedaban bastante bien. Además, él tiene un aire tan especial que no parece coreano. En este sentido, Bob Dylan transmite un aura particular que lo diferencia del típico cantante norteamericano. Lo interesante fue que alguien en internet le puso a Oh un apodo -que personalmente me parece muy bueno- después de ver la película: Bob Gwang-Rok.

¿Qué directores y películas te marcaron?

<Only Angels Have Wings>, de Howard HAWKS; <There Will Be Blood>, de Paul Thomas ANDERSON; <Vengeance Is Mine>, de IMAMURA Shohei; <Psycho>, de Alfred HITCHCOCK y otros tantos.

¿Algún proyecto en marcha?

Es cierto que la brecha entre las películas mencionadas y mi filmografía hasta el momento es tan grande como la cordillera de los Andes. La tarea prioritaria para mi próximo trabajo será cómo reducir esta brecha. Me gustaría hacer un remake de <El aura>, del fallecido director argentino Fabián Bielinsky. Es una película extraordinaria. Espero poder reunirme con las personas a cargo de los derechos cuando vaya a la Argentina.

Hanaan

The story depicted in <Hanaan> takes place in Tashkent (Uzbekistan), but with Korea as the Promised Land its title refers to. It's not just the characters who are located in two different geographical spots (one of them a symbolic one), the same thing happens formally to the places chosen by the film, a fiction that uses the documentary genre to tell a story of cops who go undercover into the drug world. On the other hand, not just its plot but also its search for an extreme realism connect <Hanaan> to American 1970s cinema (although we should notice this film, shot out on the streets and using non-professional actors, is unique and highly personal). Director Ruslan PAK –an Uzbek-Korean himself– delivers a surprising directorial debut, together with also debuting actor Stanislav TYAN also making his debut, whose real life formed the basis of the script.

Hanaan

Corea del Sur / Uzbekistán - South Korea / Uzbekistan, 2011 / 88' / HD / Color / Coreano - Korean, Ruso - Russian



Director

Ruslan PAK

Nacido en Uzbekistán, estudió en la Universidad Nacional de las Artes coreana y dirigió cortos como *Healing* (2007).

Born in Uzbekistan, he studied at the Korean National Arts University and directed several short films, including <Healing> (2007).



Hanaan

La historia que cuenta <Hanaan> transcurre en Tashkent (Uzbekistán), pero con Corea como la tierra prometida a la que alude su título. Pero no sólo los personajes están ubicados en dos espacios geográficos (simbólico en un caso): algo similar ocurre con los espacios que a nivel formal elige la película. Una ficción que apela al registro documental para dar cuenta de una historia de policías infiltrados en el mundo de las drogas. Por otra parte, no sólo su trama, también su búsqueda de un realismo extremo relacionan a <Hanaan> con el cine norteamericano de los '70 (aunque hay que aclarar que la aspereza de esta película, filmada en las calles y con actores no profesionales, es única y altamente personal). El director Ruslan PAK –él mismo uzbeko-coreano– realiza un sorprendente debut cinematográfico, acompañado del actor, también debutante y en cuya vida está basada parte del guion, Stanislav TYAN.

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HANAAN

Director PAK Ruslan

Why did you decide to make this film? How did you get started?

When I first projected <Hanaan> in early 2009, it was a road movie about a deported Korean living in Uzbekistan and his great-grandson going to the Maritime Province in Russia. Having thought a lot about my identity when I was young, I wanted to make a story about the life of Korean immigrants who were unwillingly forced to move from the Maritime Province to another part of the Soviet Union, as well as their descendants, but I found it hard to attract investment for a big project dealing with a long journey from Uzbekistan to Korea through Kazakhstan and Russia. All the money I had was KRW 30 million (USD 27,000), which I received from Seoul city and the Seoul Film Commission (SFC).

So I had to forget about the original plan and I decided to make another story about Stas, my friend who has inspired me the most, as I was very familiar with his story. He was a policeman in Uzbekistan, but somehow he fell to the bottom of the social ladder and went to Korea, where he did physical labor and attempted to make a comeback. I was deeply impressed with his life, so I reproduced it by developing a story about him and his friends. I wanted to express humanism and authenticity in my film by basing it on the real lives of people whom I knew very well. What I wanted to portray was humanity, not the identity of Koreans in Russia. I wanted to talk about humanity through one man's will to live.

The film is based in reality. What can you tell us about this?

Stanislav TYAN is a friend of mine who lived in Tashkent, Uzbekistan. He is a 4th generation Korean immigrant like me. He quit his job as a policeman in Uzbekistan and tried to start a new

life in Korea doing hard labor. The way he lived during this time impressed and inspired me. So I started writing a scenario about his and his friends' experiences in real life. Viewers have said that the scenes involving drugs were very real and this is because of the details I accumulated through vast amounts of research and interviews with a number of experienced people. The robbery scene that appears early in the film was based on a real case that my friend actually experienced. I also knew someone through other people that died from drug use. Uzbekistan is a very colorful country where a lot of minor ethnic groups and diverse races live.

The story of the film is set in Uzbekistan, what's your relationship with this country?

The title 'Hanaan' is Russian (XAHAAH) for Canaan, the Land of Promise. In the beginning, a man tells his daughter the history of the deportation of Koreans in Russia. A lot of their descendents are living in Uzbekistan. I was born in Uzbekistan, but I think my ancestors must have missed the days they lived in the Maritime Province or their home country before their deportation. As a 4th generation Korean, I consider Korea as Hanaan, a land where I can realize my dreams, rather than my homeland. Hence, also for Stas, Uzbekistan was a space to escape from. Although the way we see the country is different from that of our ancestors, the idea that it is the Land of Promise full of hope is the same. Moreover, as it is a film about my friends and I who grew up there, it was an inevitable choice.

The film is shot on real locations, how was the shooting of the film?

The schedule and the budget were both very tight and we had very few staff members. Technically, we had to get permission from the government for every instance of filming in Uzbekistan, but we didn't do this for <Hanaan>. They would never have allowed us to shoot a film with drug-taking scenes. We constantly backed up our original data on different hard disks. One day the police took our equipment and warned that they would kick us off the location. I was not very confident that I could really make the film, but I think the poor conditions, our determination to make it happen and the passion of the staff helped us through it.

You cast a non-professional actor. Why did you choose to do so? What was most important when directing his performance?

Just as women have a 6th sense, I felt some sort of impression from Stanislav TYAN (as Stas). I was very worried as I didn't know how he would act before a camera, but I was stubborn and wanted to cast him. I thought it would be the best choice as long as I could draw out his full potential as the film was about real life. There was nothing to be afraid of. Just as I thought, he had the potential I was looking for. I think his acting was miraculous. The authenticity of the film wouldn't have been possible without him.

As for direction, I never showed the scenario to the actors before shooting started. Stanislav TYAN had no idea at first how <Hanaan> would end. I didn't explain situations or give directions in advance because I didn't want to make them think too much, which I felt would ruin their acting. Happily it worked out. Instead of making something out of nothing, I focused on pulling out something that was hidden. It was also very helpful that I knew him well as an old friend. Since he was a non-professional actor and didn't know about the

traffic line, I had a camera follow him. Later, it became the unique shooting style of <Hanaan>. Stanislav TYAN actually met a lot of drug addicts when he was a policeman. By virtue of this second-hand experience from his past, it looked very real when he was acting as an ex-policeman addict struggling to quit drugs.

There is a documentary feeling to the film, but also some elements reminiscent of North American films from the seventies. Can you tell us about your influences?

I like genre films with strong drama like action films. I want to keep on making films like this. I cannot think of any film director that had a particular influence on <Hanaan>. I don't watch many films and I don't remember referring to any while I was shooting mine.

What's your next project? If you have any, can you tell us about it?

I'm currently working on a documentary about Stanislav TYAN's life in Korea, <Hanaan PS>. After finishing it, I want to make an action film with a Korean leading character in Moscow. Another film in mind is a melodrama set in Inkar in Kazakhstan. I'm planning to make both of those outside of Korea. As a 4th generation Korean in Russia who spent his childhood in the Soviet Union, studied the Korean language during my youth and finally learned filmmaking in Korea, I want to make use the uniqueness of my identity when making films.



HANAAN

Director PAK Ruslan

¿Cómo surgió la película?

Cuando concebí el proyecto a principios del año 2009, <Hanaan> era una road movie sobre un joven coreano-uzbeko de cuarta generación que viajaba hacia la región de Primorie con su tatarabuelo (primera generación de coreanos deportados a esas tierras durante el régimen de Stalin). Habiendo experimentado varios conflictos sobre mi identidad en la juventud, quise narrar la historia de los inmigrantes coreanos obligados a trasladarse desde Primorie a diferentes lugares de la ex Unión Soviética y sus descendientes. Pero se trataba de un megaproyecto que iba desde Uzbekistán hasta Corea del Sur, pasando por Kazajistán y Rusia, y era complicado conseguir los fondos necesarios. Sólo contaba con unos 30.000 dólares provistos por la ciudad de Seúl y su Instituto de Cine. Así que tiré por la borda el guión original y me decidí por hacer una película sobre la historia de mi amigo Stas, a quien conocía muy bien y me había inspirado mucho en ese momento. Stas había sido policía en Uzbekistán pero, después de tocar fondo en su vida, se trasladó a Corea dispuesto a comenzar todo de nuevo trabajando de lo que fuera. Su trayectoria de vida me inspiró tanto que adapté hechos reales míos, de Stas y de otros amigos, a un guión. Mi intención era expresar el humanismo sincero a partir de lo que mejor conocía: las historias de mis amigos y yo. Más que la cuestión de la identidad de los inmigrantes coreanos en la ex Unión Soviética, fue el ser humano en sí lo que quise tratar en la película.

La película está basada en hechos reales, ¿nos podrías contar algo sobre esto?

El actor principal, Stanislav Tyan, es un amigo que vivió como yo en Taskent, Uzbekistán. Al igual que yo, pertenece a la cuarta generación de inmigrantes coreanos y fue realmente policía en ese país, hasta que se mudó a Corea con la intención rehacer su vida haciendo changas en el lugar que fuera. Su historia no sólo me emocionó muchísimo, sino

que también me inspiró para hacer una película. Entonces escribí el guión basado en las experiencias reales de Stanislav y los relatos de otros amigos. Dicen que la escena con las drogas es muy realista y se debe a que fue hecha con minuciosidad mediante una extensa búsqueda de información y muchas entrevistas a consumidores de drogas. El asalto que aparece al principio es un caso verdadero que vivió un amigo, y entre mis conocidos hay una persona que fue víctima de la “muerte dulce” por los efectos de la droga. Uzbekistán es un país compuesto por diferentes grupos étnicos; por eso, el color de piel y la nacionalidad de mis amigos son tan dispares.

Podes contarnos algo sobre Uzbekistán y el significado del título de la película.

Hanaan es la traducción fonética al ruso de “Canaán” que significa “tierra prometida”. En la introducción de la película aparece un hombre que relata -como si fuera un cuento de hadas- la historia de los inmigrantes coreanos en la ex Unión Soviética. En Uzbekistán viven muchos descendientes de aquellas personas. Yo nací en ese país, pero mis ancestros habrán extrañado hasta el día de su muerte a Primorie -de donde fueron trasladados- o su país natal que es Corea. Para la gente de mi generación, Corea no es tanto la patria natal, sino una especie de Hanaan. Una tierra de oportunidades donde uno puede realizar sus sueños. En este sentido, Uzbekistán es para alguien como Stas, el lugar del cual debe liberarse si lo que desea es comenzar una nueva vida. Tal vez no sea el mismo Hanaan con el que soñaban mis ancestros pero, en definitiva, es la tierra prometida donde fluyen la leche y la miel. La elección de Uzbekistán como escenario es una decisión obvia, ya que el guión se basa en hechos reales vividos por mis amigos y yo en ese país.

¿Cómo fue el rodaje en ese país? ¿Tuviste dificultades?

Para empezar contábamos con un presupuesto limitado, una agenda apretada y poco personal

para filmar. En Uzbekistán todos los rodajes deben contar con el permiso del gobierno, pero no fue el caso de <Hanaan>. No habríamos podido filmar nada si hubiéramos pedido permiso. Nunca nos habrían permitido grabar la escena con la droga. Como prevención ante cualquier inspección sorpresiva, guardábamos dos copias del material filmado en dos discos rígidos separados. Una vez, la policía nos incautó el equipo de filmación y nos amenazó con prohibir el rodaje. Por momentos sentí miedo de no poder filmar como había planeado, pero la desesperación por superar las dificultades, y la incansable dedicación del equipo de producción terminaron, al fin y al cabo, afectando positivamente en la película.

¿Por qué recurriste a un actor no-profesional?

¿En qué aspectos te enfocaste para trabajar con él?

Dicen que las mujeres están dotadas de un instinto especial: percibí algo parecido en Stanislav TYAN (Stas). Reconozco que estuve preocupado, porque no tenía idea de cómo reaccionaría ante la cámara; pero mi decisión era firme. Se trataba de una película acerca de su vida e iba a ser la mejor alternativa si lograba sacar ese algo de su interior. No tenía nada que temer. Por suerte Stanislav tenía escondido un talento nato para la actuación. Fue un trabajo milagroso. Creo que el realismo de la película fue posible gracias a su actuación. En cuanto a mi trabajo con el actor, no le mostré el guión hasta el rodaje. O sea, Stanislav no sabía cómo sería el desenlace de <Hanaan>. Pensé que si le mostraba el guión antes, iba a hacerlo pensar demasiado en la escena, sin poder concentrarse en la actuación. Así que filmamos con algunas explicaciones generales del contexto de la escena y otras indicaciones sobre la actuación, en el momento. Creo que esto permitió que todo fuese más natural. No se trataba de crear algo que no existía, sino extraer lo que estaba guardado en él. Por otro lado, el hecho de ser viejos amigos y



conocernos bien nos ayudó bastante. Al ser un actor amateur, Stanislav, no tenía noción de cómo moverse frente a la cámara. Entonces decidí que sería la cámara la que lo siguiera a él. Cuando promediaba el rodaje esto se consolidó como el estilo propio de <Hanaan>.

Además Stanislav tuvo mucho trato con drogadictos mientras trabajaba como policía. El realismo logrado en la traumática descripción de sus pasos de policía a adicto, y la solitaria superación posterior de la droga, fueron posibles gracias a las experiencias previas del actor.

Hanaan pareciera ser un documental, por momentos, pero al mismo tiempo nos recuerda las películas norteamericanas de los años 70. ¿Hay algún director o película que te haya influenciado?

Me gustan las películas de género con mucho dramatismo, como las películas de acción. Ojalá pueda filmar algo así. No hay un director o film en particular que haya influenciado en Hanaan o mi rol de director. No suelo mirar muchas películas y tampoco tuve en mente ninguna cuando hice <Hanaan>.

¿Cuál es tu próximo proyecto?

En este momento estoy grabando un documental titulado <Hanaan PS>, sobre la vida de Stanislav Tyan en Corea del Sur. Cuando termine con este proyecto pienso hacer una película de acción, protagonizada por un coreano, con Moscú como escenario. Otro proyecto en mente es Inkar, un melodrama que transcurre en Kazajistán. Quiero filmar estos últimos dos proyectos fuera de Corea. Soy descendiente de inmigrantes coreanos, pasé la infancia en la ex Unión Soviética, aprendí el idioma de mis ancestros en la juventud y estudié cine en Corea, ahora mi hogar. Me gustaría aprovechar estas experiencias únicas y convertirlas en historias originales que no se hallan en otros directores coreanos.

Let-mi-awoot

<Let Me Out> belongs to the genre “cinema within cinema”. Here, the film within the film is nothing more and nothing less than a “zombie melodrama” (hence its title referencing the American remake of <Let the Right One In>). A project with which the young protagonist, an arrogant student, must make a name for himself after being selected in a contest organized by his school. This genre, which deals with showing the vices of people related to the film business, usually divides in two kinds of films. On one side, the celebratory ones, like Truffaut's <Day for Night>, and on the other, the ones that feel superior enough to pinpoint the miseries of that world they cynically belong to. The perfect example for this would be Robert Altman's <The Player>. <Let Me Out> leaves these options aside and declares its love for cinema (as an art form, but mostly as a trade) accepting both its miseries and its virtues. It doesn't do it with irony or cynicism, but a very high degree of observation and an extremely acute sense of humor..

Let Me Out

Corea del Sur - South Korea, 2012 / 97' / HD / Color / Coreano - Korean



Dejame salir

<Let Me Out> pertenece al género “cine dentro del cine”. La película dentro de la película es nada más y nada menos que un “melodrama zombie” (de ahí su título en referencia a la remake norteamericana de <Let the Right One In>). Proyecto que el joven protagonista, un estudiante lleno de ínfulas, debe realizar después de haber sido elegido en un concurso organizado por su escuela. Este género, que se encarga de mostrar los vicios de las personas relacionadas con el quehacer cinematográfico, suele dividirse en dos tipos de películas. De un lado las celebratorias, <como La noche> americana de Truffaut, y del otro las que desde una mirada de superioridad se dedican a señalar las misérias de ese mundillo al que cínicamente pertenecen. El ejemplo perfecto de esto sería Las reglas <del juego> de Robert Altman. Let Me Out deja de lado estas opciones para declarar su amor al cine (como arte, pero sobre todo como oficio) aceptando sus misérias y bondades. No lo hace con ironía ni cinismo, sino con un grado de observación altísimo y un humor de una agudeza extraordinaria.

Director

Jae SOH

Enseña cine en el Instituto de las Artes de Seúl. Let Me Out es su largometraje debut.

He teaches Film at Seoul Institute of the Arts. Let Me Out is his debut feature film.

KIM Chang-lae

Ha trabajado como asistente de dirección en la industria del cine de bajo presupuesto norteamericana.

He has worked as an assistant director in the low budget film industry in the USA.



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LET ME OUT

Director Jae SOH & KIM Chang-rae

Can you tell us why you decided to be a filmmaker and how you got started?

Jae SOH: We are both filmmakers and teach filmmaking. Both of us teach classes in making short films at the Seoul Institute of the Arts. Our college received a government grant to make a feature length movie within that calendar year. We used the grant to start the movie but I ended up getting a personal loan to finish the feature.

KIM Chang-rae: We wrote an original screenplay in one month and began shooting two months after that. Because we were under severe time and budgetary pressures we decided to make a movie about a universe we know intimately: film students and their struggles with making a movie for the first time. We were also film students once so writing a screenplay about our collective experience was fun.

Jae SOH: I want to add that we make fun of film students in this movie but it is done with love, not sarcasm. They are so passionate you can't help but admire them and be proud of them. In fact, two of my former students, LEE Kwang-kuk and YOON Sung-hyun (<Romance Joe> and <Bleak Night>), are also screening their movies at the Mar Del Plata International Film Festival with <Let Me Out>.

The professor in the film refuses to direct, arguing that "I don't want to make something that turns out to be worse than my students' work". So what made you decide to do this film?

Jae SOH: That dialogue in the script was actually spoken by a professor in the film department. Before approaching Chang-rae to co-direct with me, I asked another professor and he answered "No," adding "what if the movie we make is worse than the students". I myself was never worried that we would make a bad movie.

KIM Chang-rae: But we did joke with each other that in case we did make a bad movie, we would use the footage as a teaching tool in class. For example, we would show a segment of <Let Me Out> and say: "this is moving shot", or "this is a crane shot".

Jae SOH: I am planning to use <Let Me Out> in my class.

What kind of a cast and crew did you assemble for the film?

KIM Chang-rae: Both our staff and actors were professionals. Our director photography KIM Seung-hoon is a famous lighting director who shot big-budget movies including HONG Sang-soo's <Night and Day> (2008), my production designer LEE Han-nah worked on <The Front Line> (2011) and my sound recordist KIM Young-moon recorded sound on <Memories of Murder> (2003).

Jae SOH: <Let Me Out> is our main actor KWON Hyun-sang's first feature movie role but he is gaining popularity in Korean Drama's like <TheHeart2king, The Princess' Man> and features in the movies <Hanji> (2011) and <The Tower>. Our lead actress is PARK Hee-von was a female singer in the band MILK but soon gained popularity in the movies <Grand Prix> (2010), <All About My Wife>, and <The King of Pigs> and currently stars in the drama <Shut up Family>. The professor character is played by YU Mou-hyung, a veteran actor that performed in BONG Joon-ho's <Mother> (2009).

What were people's expectations for your film as you set about making it?

KIM Chang-rae: Everyone was enthusiastic and encouraging in the beginning, but we were shooting a low budget movie about film students and nobody was expecting much from the project. Even our friends thought we were shooting an amateur film with students as our crew.

Jae SOH: But once we were finished and screened it for our cast and crew, everyone was happy with the

acting and the story. They praised the quality of the production and could not believe we accomplished this on a shoestring budget. After we got into some major international film festivals, people really started to notice our movie. Eventually we got a theatrical distribution deal with a local film company. We are honored to be screening <Let Me Out> at the Mar Del Plata International Film Festival. So far in 2012, <Let Me Out> was invited to screen at the Dallas International Film Festival, the Bucheon International Fantastic Film Festival, the Seoul International Youth Film Festival, the Big Bear Lake International Film Festival and the Hawaii International Film Festival. <Let Me Out> has done well with non-Korean audiences and I am really looking forward to showing it to audiences in Argentina.

There are a couple of cameos by very well known Korean directors. Can you tell us who they are? Did you think about them for the characters from the start?

KIM Chang-rae: Yes, our screenplay featured two famous film directors in Let Me Out but only one is real. LEE Myung-se, director of M (2007), Duelist (2005), and Nowhere to Hide (1999) appears as himself (he is a graduate of the Seoul Institute of the Arts). We approached director YANG Ik-june (Breathless, 2008) to act in our movie too but he was too busy so his character was played by an actor.

I think that <Let Me Out> could be a remake of La nuit américaine (<Day for Night>, 1973) made by François TRUFFAUT, is this correct?

KIM Chang-rae: Yes, <Day for Night> inspired <Let Me Out>. Other meta-films influences were <Living In Oblivion> (1995), <Ed Wood> (1994), and <The Player> (1992). However, all these movie feature "professionals" trying to make a movie while <Let Me Out> went a step further by featuring amateur students struggling to make one.



Can you tell us about your influences?

KIM Chang-rae /Jae SOH: We were really inspired by the creative process itself. In our years of teaching, we met many students who really knew a lot about cinema but who had never made a single movie. Many of these hotshot students were frustrated by the creative process, which challenged their high expectations and artistic aspirations. I think it's always easy to watch and criticize a movie but it's very difficult to make one. Also, we were film students once too. So we incorporated all our mistakes, accidents, and frustrations as first time filmmakers into <Let Me Out>. But more than anything <Let Me Out> is an homage to cinema itself.

Jae SOH: I am really influenced by surrealism. Luis BUNUEL is my favorite director. I love his dark humor and his Spanish sensibilities are delicious.

KIM Chang-rae: I am influenced by 1970's American directors such as Martin SCORSESE, Paul SCHRADER and Sydney LUMET. I believe they are all excellent drama directors as well as cinematic stylists. It's hard to find directors like them these days.

What's your next project?

Jae SOH: I am writing a movie about a famous Korean artist who achieved fame in New York City circa the 1960's. It's a love story about a Korean artist and his muse, an American southern belle from Arkansas.

KIM Chang-rae: I am working on a couple of scripts, although they are in the development stage now. But I will be announcing one of them soon.

LET ME OUT

Director Jae SOH & KIM Chang-rae

¿Podrían decirnos por qué decidieron ser cineastas y como fueron sus comienzos?

Jae SOH: Los dos somos directores y enseñamos cine, ambos damos clases de cortometraje en el Instituto de Bellas Artes de Seoul. Nuestra universidad recibió una donación del gobierno para hacer un largometraje en un año y usamos ese dinero para empezar la película, pero terminamos pidiendo un préstamo para poderla terminar.

KIM Chang-rae: Escribimos el guión en un mes y a los dos meses empezamos a filmar. Como estábamos apretados por el tiempo y el presupuesto, decidimos que la película tratara sobre un mundo que conocíamos íntimamente: los estudiantes de cine y las dificultades con las que se enfrentan al filmar una película por primera vez. Nosotros también fuimos estudiantes, así que fue divertido escribir sobre nuestras experiencias.

Jae SOH: I Quisiera añadir que aunque en esta película nos burlamos de los estudiantes de cine, fue hecha con amor y no con sarcasmo. Estos chicos son tan apasionados, que uno no puede menos que admirarlos y sentirse orgulloso de ellos. De hecho, dos de mis antiguos estudiantes LEE Kwang-kuk y YOON Sung-hyun (Romance Joe and Bleak Night), también están presentando sus películas en el Festival Internacional de Cine de Mar Del Plata junto con Let Me Out.

En la película, el profesor se rehusa dirigir diciendo: "No quiero hacer una película que resulte peor que el trabajo de mis estudiantes." ¿Qué fue, entonces, lo que los llevó a hacer esta película?

Jae SOH: Esas palabras que están en el guión fueron dichas -de hecho- por un profesor del departamento. Antes de acercarme a Kim Chang-rae para pedirle que co-dirigiera esta película conmigo, se lo pedí a otro profesor, quien me dijo que "no", añadiendo: "¿qué tal si esta película termina siendo peor que la de los estudiantes?" A mí, personalmente, nunca me preocupó que fuera a salir mal.

KIM Chang-rae: Pero sí bromeábamos entre nosotros diciendo que si la película salía mal, la usaríamos como material de estudio. Por ejemplo, mostraríamos un fragmento de Let me out y diríamos: "esto es un plano general", o "esto es plano con grúa."

Jae SOH: Yo pienso usar Let me out en mi clase.

¿Qué clase de elenco y equipo técnico eligieron para la película?

KIM Chang-rae: Tanto los actores como el equipo de filmación eran todos profesionales. KIM Seung-hoon es un famoso director de fotografía que trabajó en grandes producciones, incluyendo el filme de HONG Sang Soo, Day and Night (2008). Mi productor de diseño Lee Han-nah trabajó en In the Front Line (2011), y el sonidista KIM Young-moon fue el encargado del sonido de Memories of Murder (2003).

Jae SOH: Let me out es el primer largometraje del protagonista KWON Hyun-sang. Este actor va adquiriendo popularidad gracias a telenovelas coreanas tales como The Heart King and the Princess' Man y también trabajo en películas tales como Hanji (2011) y The Tower (2012). La protagonista, PARK Hee-von, fue vocalista en el grupo "Milk" y adquirió popularidad gracias a las películas The Grand Prix (2010), All about my Wife y King of Pigs. En la actualidad actúa en la novela Shut up Family. El papel de profesor lo interpreta YU Mou-hyung, un actor con larga experiencia, que trabajó en la película de BONG Joon-Ho Mother (2009).

¿Cuales eran las expectativas mientras ustedes filmaban la película?

KIM Chang-rae: Al principio todo el mundo estaba entusiasmado y nos apoyaba. Pero sabían que estábamos filmando una película de bajo presupuesto sobre estudiantes de cine, así que no esperaban mucho de nuestro proyecto. Hasta nuestros amigos pensaban que estábamos haciendo un film de amateurs y que el equipo de rodaje

estaba formado por nuestros propios alumnos.

Jae SOH: Pero una vez que terminamos de filmar y mostramos la película al elenco y al equipo, todos quedaron satisfechos tanto de la actuación como de la trama. Alabaron mucho la calidad de la producción y nadie creía que la hubiéramos filmado con un presupuesto tan bajo. Después de que participamos en varios festivales de cine, la gente empezó a notar nuestra película. Eventualmente, una compañía local de cine nos ofreció un contrato de distribución. Nos sentimos honrados de presentar Let me out en el Festival Internacional de Cine Mar Del Plata. En lo que llevamos del año 2012 Let me out ha sido invitada a presentarse en el Festival Internacional de Cine de Dallas, el Festival Internacional de Cine Fantástico de Bucheon, el Festival Internacional de Cine Joven en Seoul, el Festival Internacional de Cine The Big Bear Lake y el Festival Internacional de Cine de Hawaii. Let me out ha tenido buena aceptación en el público no coreano y me hace ilusión presentarla en Argentina.

Hay un par de cameos de directores coreanos muy conocidos. ¿Podría decirme quiénes son? ¿Pensó en ellos desde un principio?

KIM Chang-rae: Efectivamente. En nuestra película aparecen dos famosos directores de cine, pero sólo uno lo es en la vida real. LEE Myun-se, director de las películas M (2007), Duelist, (2005), Nowhere to Hide (1999) aparece como él mismo (es también un graduado del Instituto de Bellas Artes de Seoul). Le pedimos al director YANG Ik-june, Breathless (2008), que saliera en nuestro film, pero no pudo por estar muy ocupado, así que otro actor hizo su papel.

Pienso que Let me out podría ser una remake de "La noche Americana" (1973), de Francois Truffaut, pero dirigida por John Hughes.

KIM Chang-rae: Sí, me inspire en La noche Americana para Let me out. También fui influenciado por las películas Viviendo en el olvido (Living in Oblivion, 1995), Ed Wood (1994) y Las



reglas del juego (The Player, 1992). Sin embargo en todas estas películas son profesionales, mientras que Let me out fue un paso más allá al presentar a estudiantes amateurs intentando filmar una película.

¿Podría hablarnos sobre sus influencias?

KIM Chang-rae /Jae SOH: En realidad fuimos influenciados por el proceso creativo mismo. En nuestros años como profesores nos encontramos con gran cantidad de alumnos con grandes conocimientos sobre el cine, pero que nunca hicieron ni una sola película. Muchos de estos estudiantes, llenos de passion, quedaron frustrados en el proceso que fue para ellos un desafío a sus grandes ambiciones y aspiraciones artísticas. Pienso que es demasiado fácil ver y criticar una película, pero es muy difícil hacerla. Además, nosotros también fuimos estudiantes de cine, así que aportamos a Let me out todos nuestros errores, accidentes y frustraciones a la hora de filmar una película por primera vez. Pero más que nada, Let me out es un homenaje al cine.

Jae SOH: Yo fui realmente influenciado por el surrealismo. Luis Buñuel es mi director preferido. Me fascina su humor negro, y su sensibilidad española es una maravilla.

KIM Chang-rae: Yo fui influenciado por los directores de los años 70, tales como Martin Scorsese, Paul Schrader y Sydney Lumet. Creo que son excelentes directores de drama, y estilistas cinematográficos. No es fácil encontrar -hoy en día- directores como ellos.

¿Cuál es su próximo proyecto?

Jae SOH: Estoy escribiendo una película sobre un famoso artista coreano que adquirió fama en Nueva York, alrededor de 1960. Es una historia de amor entre un artista coreano y su musa, una bella americana de Arkansas.

KIM Chang-rae: Estoy trabajando en un par de guiones, aunque todavía están en proceso. Pero pronto voy a dar a conocer uno de ellos.

Romance Joe

Corea del Sur - South Korea, 2011 / 115' / HD / Color / Coreano - Korean

Lo-maen-seu Jo

People telling stories and other people listening to them. A filmmaker who is artistically and emotionally blocked, a lively and sexy “coffee sales-girl”, teenagers in love, several suicidal people, and a kid looking for his mother. These are the characters LEE Kwang-kuk chooses to populate the universe of his ambitious first film. But here it's not about the old-fashioned notion that transforms cinema into a vehicle which only aims to tell stories the tidiest way possible. In <Romance Joe>, storylines cross and pile up to infinity in intricate ways, but always keeping desire and the necessity for fiction as a narrative engine, together with an absolute confidence in the public's intelligence. If the amount of stories is finite and all of them have already been told, <Romance Joe> proves cinema can relive them using its own unique tools.



Director

LEE Kwang-kuk

Nacido en 1975, estudió cine en la Universidad de las Artes de Seúl. Fue asistente de dirección de Hong Sang-soo.

Born in 1975, he studied Film at the Seoul Arts University. He was an assistant director to HONG Sang-soo.



Joe Romance

Gente que cuenta historias y otros que las escuchan. Un director de cine bloqueado artística y emotivamente, una vital y sexy “vendedora de café”, adolescentes enamorados, suicidas varios, un niño que busca a su madre. Estos son los personajes que Lee Kwang-kuk elige para poblar el universo de su ambiciosa ópera prima. Pero no se trata aquí de la anticuada idea que transforma al cine en un vehículo, cuya única finalidad y logro máximo sea el contar historias de la manera más prolija posible. En Romance Joe, las líneas narrativas se cruzan y acumulan hasta el infinito de intrincadas maneras, pero siempre con el deseo y la necesidad de ficción como motor narrativo, y una confianza absoluta en la inteligencia del espectador. Si la cantidad de historias es finita y ya todas fueron contadas, Romance Joe demuestra que el cine puede volver a revitalizarlas usando herramientas que le son únicas.

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ROMANCE JOE

Director LEE Kwang-kuk

Why is it Romance 'Joe'? Shouldn't it be Romance 'LEE' if you named it after yourself?

A friend of mine is a member of an indie band and every member of this band has an unusual nickname. He is Romance JOE and the others are Dark PARK and Dry KIM. I met them one day while I was working on the scenario and impulsively took it as my title. I don't need to pay royalties, but I did receive permission to use it. He later watched the film at the Seoul Independent Film Festival and found it very interesting to hear so many people mention his nickname.

Was it your intention to frame the story from the start?

Yes. I wanted to employ a structural approach. When I saw 'Drawing Hands', a lithograph by the Dutch artist M. C. Escher by chance, I thought it would be good to use such a structure for my film.

Why did you want to have a structural approach?

I care a lot about image but what I want the most is to be a fun storyteller. As long as the story is good enough, the film can succeed no matter what the quality of the image is. I put the most emphasis on

the story rather than the image. Hence, I usually start by thinking about the structure that will best convey my story.

The death of a famous actress seems to be a big event at first, but later it looks like a MacGuffin. Is it a strong metaphor about 'rumors', the main theme of the story?

Yes, it is. A rumor is like a ghost. People asked me a lot if it's okay not to let the actress appear in the film even once, but I held back because rumors will inevitably float around. It didn't matter if she really existed or not.

The man who listens to Joe's story in the film is a director planning on a new film. Did he necessarily have to be a director?

It is a reflection of myself from the past at a time when I wanted to become a director and live as a storyteller. I also wanted to restrict the characters of the film to people who desperately needed a story. The boy looking for his mother needed a story about her. Cho-hui (LEE Chae-eun) might have been curious about where her ex-boyfriend Romance JOE was and what he was doing. The waitress at the coffee shop (SHIN Dong-mi) needed stories to catch her customers' attention. Romance JOE (KIM Yeong-pil) made up his mind to commit suicide because he couldn't come up with any new stories.

You used to work with HONG Sang soo. What did he say after watching the film?

He liked it. He said the ending was good. He even hi-fived me! He usually doesn't even read scripts written by production staff members. I was really happy to get a hi-five from him!

What kind of stories will you make in the future?

I'm very interested in cinema structure and I experiment a lot with it, but I will focus my work on brighter stories. I'd like to write a lively story that reminds the audience of 'Don Quixote'.



ROMANCE JOE

Director LEE Kwang-kuk

¿Por qué Romance "Joe" cuando, por tu apellido, debería ser Romance "Lee"?

Un amigo tiene una banda de música under donde cada uno de los miembros tiene un apodo. Este amigo se llama Romance Joe, el otro Dark Park y el tercero Dry Kim. Me encontré con él cuando estaba escribiendo el guión y algo instintivo me dijo que ese sería el título. Obvio que no le pagué nada en concepto de derechos de autor, pero al menos me dio el permiso (risas). Vio la película en el Festival de Cine Independiente de Seúl y le impresionó mucho que otras personas mencionaran su apodo.

¿Pensaste utilizar desde el comienzo el formato de capítulos?

Sí. Quise intentar una aproximación estructural. Fue algo que se me ocurrió luego de ver casualmente la obra Drawing Hands, del artista holandés M. C. Escher.

¿Por qué una aproximación así?

No me interesa mucho el tema de la imagen. Lo que más quiero es ser un narrador muy divertido. Si la historia es entretenida, cualquier cosa narrada va a ser divertida, sin importar la imagen utilizada. Es decir, mi prioridad no está en la imagen, sino en la historia en sí. Luego, claro está, pienso en una estructura para optimizar el relato.

Por momentos la muerte de la actriz famosa parece ser un caso transcendental, pero por otros, un MacGuffin. ¿Es una fuerte metáfora del "rumor" que es el tema principal de la película?

Así es. El rumor es algo como un fantasma. En el rodaje me dijeron que la actriz debería aparecer alguna vez en la película. Pero el rumor es algo que va deambulando de aquí para allá y no era necesario mostrarla a ella.



En la película, es un director trabajando sobre su próximo proyecto, quien escucha la historia de Romance Joe. ¿Por qué justo esa profesión? Es el reflejo de mi anhelo por vivir como un creador de historias, desde que me dedico a hacer películas. Además, quise que los personajes estuvieran todos desesperados por una historia. El muchacho que busca a su madre necesita una historia sobre ella; Cho-hui (Lee Chae-eun) está intrigada por saber dónde y en qué anda Romance Joe; la empleada del bar (Shin Dong-mi) precisa historias para "seducir" a los clientes, y Romance Joe se suicida porque ya no se le ocurre ninguna historia.

Trabajaste como asistente de Hong Sang-soo anteriormente. ¿Qué dijo Hong cuando vio Romance Joe?

Que era tierna, le gustó el final. Se acercó y chocamos las manos en el aire. Hong no es de preocuparse por las andanzas de sus ex asistentes, así que el gesto de venir y chocar las manos dice mucho.

¿Qué historias te gustaría contar?

Me interesa mucho el tema de la estructura cinematográfica. Quisiera experimentar mil cosas, pero básicamente quiero contar historias alegres. Historias divertidas con un clima alegre, pero que dejan cosas para pensar. Algo como Don Quijote de la Mancha.

Jam mot deuneun bam

An American writer once said the true dark night of the soul always takes place at 3 AM. <Sleepless Night> seems to locate and take place in that place. However, it also offers a remedy for that tremendous picture of loneliness. And, obviously, it's conjugal love. Far from the gruesomeness cinema has acquainted us with (not just today's cinema), director JANG Kun-jae strives to make something that is harder to express in images: the description of a simple, small paradise. A paradise the main couple goes through (on a bicycle or on foot, talking or in silence) during the moments of insomnia the title refers to. The camera accompanies them modestly and soberly, and with a cinematographic wisdom that, in this case, works as another form of love. One addressed from the director to his characters, his filmmaking trade, and also the audience.

Sleepless Night

Corea del Sur - South Korea, 2012 / 65' / HD / Color / Coreano - Korean



Director

JANG Kun-jae

Nació en Daegu, Corea del Sur, en 1977. Estudió cine y dirigió el largometraje <Eighteen> (2009).

Born in Daegu, South Korea, in 1977. He studied Filmmaking and directed <Eighteen> (2009).

Noche insomne

Un escritor norteamericano supo decir que en la verdadera noche oscura del alma siempre son las tres de la mañana. En ese lugar parece ubicarse y transcurrir <Sleepless Night>. Sin embargo, también ofrece un remedio para esa tremenda imagen de la soledad. Y es –obviamente– la del amor conyugal. Alejado de las truculencias a las que nos tiene acostumbrado el cine (no sólo el actual), el director JANG Kun-jae se empeña en realizar algo más difícil de plasmar en imágenes: la descripción de un simple y pequeño paraíso. Un paraíso que la pareja protagonista recorre (en bicicleta o caminando, conversando o en silencio) durante esos momentos de insomnio a los que alude el título; y a los cuales la cámara acompaña con pudor, sobriedad y una sabiduría cinematográfica que funciona, en este caso, como otra forma del amor. Una del director a sus personajes, a su oficio de cineasta y también al espectador.

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SLEEPLESS NIGHT

Director JANG Kun-jae

Can you tell us why you decided to be a filmmaker and how you got started?

I started watching films at a cinemateque when I was 18. It happened by chance, I stopped going to school and had no idea where my future would lead. When I started watching hard-to-find classics, I felt a surge of intellectual curiosity. I realized that many people watching films in the same place wanted to make them and I also began to develop this passion. I entered the film department in university and after I graduated, I went to the Korean Academy of Film Arts where I studied cinematography. I worked as a director of photography on many independent films and later decided to bring my own stories to life. The result of that decision was <Eighteen> (2009).

Your film feels very natural, as though you had no screenplay. How did you achieve this?

At first, the only sentence in the script for this film was "about the everyday life of a couple in their mid-to-late thirties" and I began the casting process with just that. I talked about many things

with actors and realized that we all shared similar problems. These concerned marriage, children, worries about the future and how to live our lives. As I talked to them, I felt more and more sure about the film that I wanted to make and how to shoot it. The film was shot in my own apartment and my wife was the producer. That's why I feel that the everyday life of my wife and I is within this film.

Did you change your screenplay after you rehearsed with your actors?

Yes, I did. But rather than rehearsing, I had many conversations with them and that formed most of the preparation. In that sense, you could say that the script was created with the actors. I provided the main storyline and then the lines were written based on our conversations.

Your film is about happiness, which is something most films haven't dealt with lately. Why did you decide to tell this story?

One night, my wife and I rode our bicycles, which is something she and I do sometimes. I've always wanted to include such a scene in one of my films and I told my wife this. I wanted to portray scenes from our everyday lives in my film and also talk about how to live our lives in a good way.

Can you tell us about your influences?

It's difficult to pinpoint who exactly influenced me. All the films that have captured my imagination, the lives of artists I admire, all of my teachers and colleagues as well as incidents that I have found difficult to cope with at times, all these things have influenced my life and my films.

What's your next project?

I have several projects in mind but I have not fixed on one. <Sleepless Night> is my second feature-length film. I want to think hard about my third one. Whatever it may turn out to be, I want my next film to reflect my thoughts and concerns about life. That's the only way for my films and I to grow.



SLEEPLESS NIGHT

Director JANG Kun-jae

¿De qué manera te iniciaste como director de cine?

A los 18 años comencé por casualidad a frecuentar la cinemateca. Hasta ese momento, no iba a la escuela y vivía el día a día sin pensar en nada. En la cinemateca me encontré con obras maestras que no se proyectaban en otras salas comunes y sentí como una especie de curiosidad intelectual. Entonces me di cuenta de que las personas que estaban en el cine conmigo querían (en realidad) hacer cine. Las mismas ganas fueron creciendo en mí y estudié la carrera de cine en la universidad y luego fotografía en la Korean Academy of Film Arts. Más tarde, trabajé como director de fotografía en varias películas independientes. Un día quise contar mi propia historia y así nació <Eighteen> (2009), mi primer largometraje.

La película parece muy real y natural, tanto como si no hubiera ningún guión. ¿Cómo lograste esto?

Al principio el único texto que tenía el guión era: "Es la historia de la cotidianidad de un matrimonio de treinta y pico de edad". El casting se hizo a partir de esta frase y conversé muchísimo con los actores. Entonces comprendí que compartíamos los mismos problemas. El matrimonio, los hijos, la incertidumbre acerca del futuro, cómo vivir, etc. Estas largas charlas me hicieron saber cómo hacer la película y, así, comenzamos a filmar. El rodaje se realizó en la casa donde realmente vivo y mi esposa se sumó como productora. Por eso creo que la película muestra de cerca la cotidianidad y el sudor de mi matrimonio.

¿Modificabas el guión después de ensayar la escena con los actores?

Así fue. Pero más que ensayo, diría que fueron muchas charlas. En este sentido, el guión fue tomando cuerpo con la participación de los actores: yo sólo manejaba el hilo conductor y los diálogos surgieron a partir de las charlas con ellos.



La película habla sobre la felicidad, algo que últimamente ha quedado relegado en el cine. ¿Por qué decidiste contar esta historia?

Un día volvía a casa en bicicleta con mi esposa, a altas horas de la noche, pedaleábamos a través de las calles desiertas, mirándonos cada tanto entre nosotros. En ese momento pensé que sería lindo que alguien dibujara en un papel la escena. Mucho tiempo después le conté a ella que quería hacer una película con las pequeñas cosas de nuestra vida cotidiana. Mientras preparaba el proyecto mi mente estuvo concentrada en la cuestión de qué es la vida, cómo es vivir sin arrepentimientos. Quise tratar este tema en la película.

¿Cuáles son tus influencias?

Es difícil mencionar a tal o cual persona como influencia. Todas aquellas películas que me cautivaron en su momento, la intensa vida de los artistas, los grandes profesores que conocí estudiando cine, mis compañeros en esta actividad e incluso los hechos cotidianos que me trajeron tantos dolores de cabeza... Todos estos elementos influenciaron mi vida y mi película.

¿En qué proyecto estás trabajando?

Estoy manejando varias posibilidades, pero nada confirmado aún. <Sleepless Night> es mi segundo largometraje y me gustaría que el tercero sea el fruto de una larga reflexión previa. Sea lo que sea, espero poder reflejar todos mis pensamientos e inquietudes ante la vida, en mi próxima obra. Creo que, sólo así, puedo crecer como persona junto a la película.

Super Virgin

Corea del Sur - South Korea, 2012 / 105' / HD / Color / Coreano - Korean



Sutogu

<Super Virgin> is a labor of love by its director, scriptwriter, actor, and editor BACK Seung-kee. Made with a budget equivalent to 5000 dollars, with the main actors (and their families) doing all the technical and production work. As its title points out, this is a comedy, but also an essay on its protagonist's late adolescence and search for love. <Super Virgin> tells us the misfortunes of Won June, a young man (not so much anymore) around 30 who hasn't lost his virginity yet, until he comes across a strange opportunity with the promise of changing his fate. The director knows how to substitute the small production value with great wit, achieving a setting hat is at times surprising. One good example is a family lunch in which the utter lack of communication between the parents and their son betrays their complete understanding. Like every great comedian, BACK Seung-kee makes us laugh while also showing us the sadness of the world. No mean feat for a first film.

Súper virgen

<Super Virgin> es un trabajo de amor absoluto de su director, guionista, actor y editor BACK Seung-kee. Realizada con un presupuesto equivalente a 5000 dólares, con los actores protagonistas (y sus familiares) realizando todas las tareas técnicas y de producción. Como indica su título, estamos ante una comedia, pero también un ensayo sobre la adolescencia tardía y la búsqueda del amor de su protagonista. <Super Virgin> nos cuenta las desventuras de Won June, un (ya no tan) joven de 30 años que aún no perdió la virginidad, hasta que una extraña oportunidad se cruza en su vida, con la promesa de cambiar su destino. Su director sabe cómo sustituir la falta de producción con gran ingenio, logrando una puesta en escena por momentos sorprendente. Basta ver como ejemplo un almuerzo familiar en el cual, con el más simple de los recursos, se logra transmitir toda la incomunicación posible entre los padres y su hijo. Como los grandes comediantes, BACK Seung-kee nos hace reír y a la vez nos muestra la tristeza del mundo. No es poco para una ópera prima.

Director

BACK Seung-kee

Nacido en 1982, estudió arte en la Universidad In-Ha. Dirige la productora Ggureo-gi. <Super Virgin> es su primer largometraje. Born in 1982, he studied Art at the In-Ha University. He runs the production company Ggureo-gi. <Super Virgin> is his first film.



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SUPER VIRGIN

Director BACK Seung-kee

What made you make this film? How did you get started?

In fact, I majored in painting. I've liked painting since childhood and I studied it in university. As I learned about painting more and more, I realized that expression could be very restricted. After I put in a lot of effort to paint a picture, I found it very difficult to have an opportunity to show it to people. Then I started looking for something else I could enjoy and decided to try making a film, which I also wanted to do as a child. I collected money from several part time jobs to buy a small home video camcorder. I immediately started shooting films with my friends and we made many parodies of films I like, I think as many as 200. I uploaded them on my blog and reveled in the delight of creation. My varied experiences in making very cheap and short films about people I know, with things around me and in places near me finally motivated me to make a feature film. This is how I made this film, <Super Virgin>.

How did you come up with the story of <Super Virgin>?

I didn't make the film because I had something to talk about. I simply decided to make a film, then thought what it should be about. After considering many items, I finally picked a story very close to myself. I blended what bothers me the most (complexes) and what I'm most interested in (love,

relationship and sex) honestly and humorously to make the storyline. The word 'Avatar' is mentioned quite often in the film. I intended to make a parody of James CAMERON's <Avatar> (2009), which was new and the most influential film around during my planning stage. I wanted to see if I could boil the incredibly expensive film made with cutting edge technology down into an extremely low budget film focused on a daily routine. It was really exciting to shoot a supposedly super expensive scene in an almost zero-budget film.

How did you get the money to do this movie?

When I started, the balance of my bank account was KRW 2 million (USD 1,800), which was the entirety of the production cost. Once you watch the film, you will clearly see that there aren't any scenes that cost very much. So basically all the money was spent on food for actors and staff. I used a small digital camera (SONY A 55) which I didn't need film for. There was no lighting and actors did what staff members usually do at times. I played a three-fold role as the director, an actor and a staff member as well. Most of the production cost was spent on meals for the 5 people for a month. Later, more people helped us (with money, location and food), so the total cost is estimated to be KRW 5 million (USD 4,500). The production was made possible with the money from my back account, help from people around me and the passion and effort of the actors and staff.

Did you think from the beginning to play the main character? Do you have a previous experience as an actor?

At first, I looked for other actors. But the staff suggested that I do it because I suited the role better than anyone else. I was also confident because I wrote the story based on my personal experiences. I didn't really need to act. All I had to do was just behave as myself, so it was not very difficult. I had often acted in my short films for fun, so I was not against acting, but it was far different to act in a feature film and give directions at the same time because the schedule was so tight. I sometimes thought it would have been better to focus only on filmmaking as a director. But after all, there were more advantages than disadvantages because I could save on production costs and I needed to give fewer directions to actors than normal.

<Super Virgin> is a comedy, but it's also really sad at times. How did you balance this?

Sad yet funny and funny yet sad: for me this is the best mix of joy and sorrow. So I tried to mix the two feelings rather than makings scenes that were exclusively sad or happy.



Can you tell us what you are influenced by? For example, did any director or film, or even anything other than film inspire you?

What affects me the most is 'what's around me'. I usually have people I know act in my films and use objects around me as props. Locations are not far from where I live. I don't write a story and then search for items or people I need for the story. It's the other way around. I form a story based on what's within my reach. I think this is a very efficient way to save on production costs and the time needed to cast actors as everything and everyone is always right there. My favorite type of film is a very imaginative fantasy story with a backdrop where everything is ordinary, so nothing strange seems to happen. I like the Hong Kong director Stephen CHOW, the Japanese director MIKI Satoshi and Korean directors JANG Joon-hwan and JANG Jin.

What's your next project? If you have any, can you tell us about it?

I'm planning on several fantasy films about small events that happen during everyday life. One of them is a Sci-fi film with a number of psychic characters in it like X-men. The people with super powers will be very ordinary people in my film unlike the fancy heroes in X-men. I will think of various and interesting skills for them.

SUPER VIRGIN

Director BACK Seung-kee

¿Cómo fueron tus comienzos?

En un principio me formé en Artes Plásticas. Me gustaba mucho dibujar desde pequeño y estudié pintura en la universidad, pero con el tiempo, percibí que la pintura tenía límites en cuanto a las posibilidades de expresión. Me sentía insatisfecho, ya que era muy difícil hallar la oportunidad de dar a conocer a las personas una obra realizada con mucho sacrificio. Comencé a buscar algo más atractivo y me propuse hacer una película, que era mi sueño desde chico. Entonces compré una pequeña videocámara hogareña con el dinero de algunos trabajos menores, y comencé a filmar películas espontáneamente con mis amigos. Me divertía muchísimo haciendo parodias de mis películas favoritas. Así hice unos 200 cortos que iba subiendo a internet (blog) y esto me daba una satisfacción muy superior a la pintura. Fueron muchas películas cortas, de bajísimo presupuesto, que se realizaron recurriendo a allegados, objetos y lugares alrededor mío. Basado en la forma de producción adquirida a partir de esta experiencia tuve el deseo de hacer un largometraje, y Super Virgin es el resultado.

¿Cómo nació la historia de la película?

No hice la película porque tenía una idea previa, sino que primero me propuse hacer una película y luego pensé en una historia. Estuve considerando varias ideas y, finalmente, comencé con un relato sobre mí, que era lo más cercano que tenía. Armé una historia uniendo con humor y franqueza los

complejos que habitualmente me perturban, y las cosas que más me llaman la atención (amor, pareja, sexo, etc.). En la película se menciona reiteradas veces “avatar”. Esto es una parodia deliberada de Avatar, el último trabajo de James Cameron, que fue estrenada cuando estaba planeando mi película y causó una verdadera sensación a nivel mundial. Quise mezclar los elementos de una película realizada a base de tecnología de punta y presupuesto descomunal, con una historia cotidiana, utilizando el mínimo presupuesto. Es excitante parodiar, con poco o nada de dinero, algo que se cree que es posible sólo a través de recursos multimillonarios.

¿Cómo conseguiste el dinero para la producción?

Al principio comencé con el saldo de mi cuenta bancaria, unos 2000 dólares. Tal como se ve en la película, no hay escenas costosas. Así que todo el presupuesto para la producción se gastó en la comida para los actores y el equipo de producción. Se usó una pequeña cámara digital (Sony A55) y no hubo iluminación. Los actores fueron personal de producción también, al igual que yo que hice de director, actor y técnico. Éramos básicamente cinco personas y el dinero de la producción nos alcanzó para comer durante un mes. Pero después recibimos pequeñas contribuciones de parte de allegados (dinero en efectivo, locaciones, comida, etc.) y estimo que el costo final fue de unos 5.000 dólares. En definitiva, el costo de producción es la



suma de todos mis ahorros, la ayuda de los amigos y la dedicación de los actores/equipo técnico.

¿Pensaste en ser el protagonista desde el principio? ¿Habías actuado anteriormente?

Al principio busqué otro actor para ese papel, pero la gente del equipo me propuso que lo hiciera yo, diciéndome que no había otra persona más idónea. Ya que la historia está basada en mis experiencias personales, creí que podía interpretarlo mejor que nadie. A decir verdad, no tuve dificultades porque no era necesario actuar, sino mostrar simplemente la realidad tal cual es. Venía actuando ya en mis cortos anteriores y no le tengo rechazo a la tarea en sí. Pero debo reconocer que fue difícil actuar y dirigir simultáneamente mi primer largometraje, y con una apretada agenda para la filmación. Por momentos, pensé en la posibilidad de concentrarme en un sólo rol exclusivamente. Sin embargo creo que la doble tarea dejó un saldo positivo, al reducir el costo de producción y omitir el trabajo del director con el actor sobre tal o cual escena.

Super Virgin es una comedia pero tiene escenas muy tristes. ¿Cómo manejaste la emotividad de la película?

Triste pero gracioso, gracioso pero triste. Creo que éstas son las mejores formas que pueden tomar la risa y la tristeza. Por eso procuré mezclar las dos emociones en cada escena, en lugar de volcarme a una de ellas.

¿Qué cosas influenciaron tu película? ¿Hay directores, películas o elementos extra-

cinematográficos que te marcaron?

Mi película tiene influencias de “lo que me rodea”: los actores, la utilería, las locaciones... todo se halla en mi entorno. No salgo a buscar cosas o actores después de fijar una historia, sino que voy construyendo esa historia a partir de lo que me rodea. Esto puede inspirar ideas originales para la película, reduce el costo de producción y facilita el casting. Creo que es un método muy efectivo para la realización de películas de bajo presupuesto. Por otra parte, me gustan las películas con una buena dosis de imaginación, esas que parten de escenarios y personajes comunes y cotidianos, pero donde van surgiendo elementos de fantasía e imaginación de manera sutil y sencilla. Entre mis directores favoritos se encuentran Stephen Chow, de Hong Kong; Miki Satoshi, de Japón; además de Jang Joon-hwan y Jang Jin, de Corea.

¿Cuál es tu próximo proyecto?

Estoy trabajando en algunos proyectos de cine fantástico que transcurren en escenarios cotidianos. Entre ellos mi próxima película, que va a ser una de ciencia ficción donde aparecen muchas personas con diversos poderes sobrenaturales, al estilo X-men. A diferencia de los personajes bien parecidos de la versión norteamericana, quienes estén dotados de poderes especiales van a ser personas muy sencillas de nuestro alrededor, y los poderes van a ser muy divertidos y originales.

Toni Reinjeuui Hangugyeonghwa 25nyeon

Tony RAYNS is the film critic who knows more about oriental cinema than any other in the whole world. Ever since his first trip to Korea in 1988, RAYNS relation to that country's cinema has become so close that it's impossible to consider the relevance of that cinema without his critical and promotional work. As it is confirmed in this documentary by directors such as HONG Sang-soo, LEE Chang-dong, and JANG Sun-woo (to whom Tony Rayns dedicated his –so far– only incursion into cinema, the documentary The Jang Sun-woo Variations). The love for a country's cinema, but also the love for a people and its places, showed through RAYNS visits to his favorite hotels, restaurants, and bars. If writing about cinema is also making cinema –like Godard once said– then Tony RAYNS is also a great filmmaker, and his life is a true history of cinema.

Tony Rayns, the-Not-So-Distant Observer

Corea del Sur - South Korea, 2012 / 56' / HD / Color / Inglés - English, Coreano - Korean



Director

SEO Won-tae

Estudió cine en la Universidad de Hanyang y en el Instituto de Arte de San Francisco, EE.UU. Dirigió «Synching Blue» (2008). He studied Filmmaking at the University of Hanyang and the San Francisco Art Institute, in the US. He directed «Synching Blue» (2008).



Tony Rayns, el-observador-no-tan-distante

Tony RAYNS es el crítico cinematográfico con mayor conocimiento sobre cine oriental en todo el mundo. Desde su visita por primera vez a Corea, en 1988, la relación de RAYNS con el cine de este país fue tan estrecha que es imposible pensar en la relevancia de esta cinematografía sin su tarea crítica y de difusión. Como bien lo aseveran en este documental directores de la talla de HONG Sang-soo, LEE Chang-dong y JANG Sun-woo (a quien Tony Rayns le dedicó su única –hasta ahora– incursión en el cine, el documental The Jang Sun-woo Variations). El amor a una cinematografía, pero también el amor a un pueblo y a sus lugares, mostrado a través de la visita de RAYNS a sus hoteles, restaurantes y bares favoritos. Si escribir sobre cine es también hacerlo –como alguna vez dijera Jean-Luc Godard–, Tony RAYNS es también un gran cineasta y su vida, una verdadera historia del cine.

Contacto
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TONY RAYNS, THE-NOT-SO-DISTANT OBSERVER

Director SEO Won-tae

What made you make this film? How did you get started?

Last summer, the planner of this film KWON Jae-hyeon suggested that I direct it. 2012 is the 25th year since Tony RAYNS started introducing Korean films and directors to globally renowned film festivals, so he asked me to make a documentary to commemorate this anniversary of his contribution. As a matter of fact, KWON first met RAYNS as an assistant director when he directed <The Jang Sun-woo Variations> (2001) and ever since, they have maintained a good relationship. I have known him personally since 2008 when my first feature film <Synching Blue> was screened at the 'Dragons and Tigers' section of the Vancouver International Film Festival, where he works as a programmer. Before that, when I had a chance to present two of my short experimental films at the Image Forum in Japan, it was also him who selected my films. I got to know KWON through RAYNS and last year, KWON suggested this project to me. When it was premiered at the 'Wide Angle' section of the Busan International Film Festival (BIFF) this year, a programmer introduced the film as 'A film like an open letter from Korean film to Tony RAYNS'. This film is a letter of gratitude and a souvenir to Tony RAYNS at the same time.

Why a documentary about a film critic?

This film is a partial record of the daily routine of 'Tony RAYNS as a film critic'. This is an interesting material to make a film out of not only because he is a film critic but also because of his support for Korean and other Asian films. He is the only person whose enthusiasm for finding, introducing, reviewing and supporting Korean films has never wavered, so far as I know. This is what drew me to make a film about him. KWON and I wanted to make at least a small 'record' of his contribution.

Jean Luc GODARD said that writing about movies is a way to make movies. Do you think so?

I do. Writing about movies definitely has an integral relation to filmmaking. However, under the media circumstances and cultural environment of today, which is different from that of the past, the influence of writing has changed as well. I remember what I heard at BIFF when RAYNS gave a speech about Korean film. He pointed out 'remembrance and meanings of the days when film magazines like Cine 21 used to lead diverse domains of society including culture and politics'. These days, writing about films is not the domain of a specific group of professionals and film is not the main content among cultural products. The platform of writing has widely expanded due to the development of the internet and mobile environments as well as other forms of culture and media other than film such as TV, games, exhibition



and on-stage performance have increased their share of public support. Film does not possess a cultural hegemony any more. Therefore, writing about films has naturally been affected as a result of the decline of film's status.

Did you read film criticism? Does the criticism influence your work?

I'm pretty neutral about the influence of criticism on film. As for film viewing culture, the public has already reached a fairly mature level. Their interpretations of the text in popular films are quite insightful, so writings of professional critics do not really have a strong influence any more on readers (either people related to film or general readers) as well as film culture. Nevertheless, reviews about experimental and alternative films still play a positive role between the writer, readers and the text of films. RAYNS' efforts to find new directors and write supporting reviews for them is a good example.

Do you think about becoming a film critic?

I don't. Besides the fact that I'm a bad writer, I find it more interesting and fun to make films rather than write about them.

Can you tell us what you are influenced by? For example, did any director or film, or even anything other than film affect you?

I'm interested in the visual arts in general. Various forms of art like painting, sculpture, photography, film and on-stage performance have all influenced me. In the last 7 years, I have worked mainly on experimental films. I think it is meaningless to divide films by form into fiction, documentary, experimental and so on, but speaking in terms of the conventional division, I have primarily focused on experimental films because I have always been interested in various visual arts.

What's your next project? If you have any, can you tell us about it?

I'm planning to make a film about young people living in a small town. I currently live in a small town myself. It is culturally strange, but at the same time very interesting. It is slower and duller than living in Seoul, but the difference refreshes me in a way.

TONY RAYNS, THE-NOT-SO-DISTANT OBSERVER

Director SEO Won-tae



¿Cómo nació esta película?

El verano último se contactó conmigo KWON Jaehyun (de quien nació este proyecto), para que yo asumiera la dirección. En el año 2012 se cumplían veinticinco años desde que Tony Rayns comenzara a presentar a los directores coreanos y sus películas en los principales festivales de cine del mundo. La idea era dejar asentado un registro.

De hecho, KWON trabajó como asistente de dirección en <The Jang Sun-woo Variations>, dirigida por el propio Tony, y la amistad entre ambos se mantuvo a lo largo del tiempo. En mi caso, mi primer largometraje, <Synching Blue>, fue seleccionado para la sección Dragons and Tigers del Festival Internacional de Vancouver; con Tony como programador. Desde ahí hemos estado en contacto. Antes de eso, dos cortos experimentales míos fueron invitados al Image Forum, en Japón. Si no me equivoco, esa programación también estuvo a cargo de Tony. Con KWON nos conocimos a través de Tony, y el proyecto surgió a partir de una sugerencia personal de KWON. El documental fue estrenado dentro de la sección Wide Angle del Festival Internacional de Cine de Busan, y el programador la describió como “una película que le envía el cine coreano a Tony Rayns, como una de esas cartas donde todos le dedican un mensaje a una persona”. Es, de alguna manera, una carta de agradecimiento para Tony, o un regalo para homenajearlo.

¿Por qué un documental sobre un crítico de cine?

La película es un registro de la vida cotidiana de “un crítico de cine llamado Tony Rayns”. La figura de Tony no es atractiva como tema para una película por su profesión, sino por su apoyo al cine asiático (incluyendo el coreano), y su extensa trayectoria como programador. Como crítico, se dedicó con mucha pasión a descubrir películas coreanas, presentarlas en diferentes festivales, comentarlas y apoyarlas durante los últimos veinticinco años. Es un caso único, según creo, y justamente fueron estos aspectos los que nos interesaron a Kwon y a mí como tema, y decidimos dejar un humilde “registro”.

Godard dijo que escribir sobre cine era también hacer películas, ¿estás de acuerdo?

Claro. Escribir sobre cine obviamente tiene una relación importante con hacer cine. Pero creo que en el entorno mediático y cultural contemporáneo, escribir sobre cine ha tomado otras características. Recuerdo lo que dijo Tony este año en una charla acerca del cine coreano, era una observación sobre “el valor y el significado de una época en la que las revistas de cine como Cine 21 lideraban no sólo el área correspondiente, sino también diferentes áreas de la sociedad como la cultura y la política”. En el contexto actual, escribir sobre cine ha dejado de ser un campo restringido a especialistas y el cine perdió su lugar como centro de la producción cultural. Las bases de la escritura se han extendido

y diversificado gracias al desarrollo de internet y los dispositivos móviles; y los diferentes medios culturales y artísticos como la televisión, los juegos electrónicos, las exposiciones y los conciertos, se han consolidado equilibradamente con nichos propios. Por lo tanto, creo que escribir sobre cine también se ha visto afectado por el cambio que experimentó este campo dentro de los medios.

¿Solés leer crítica de cine? ¿Cómo afecta la crítica en la realización de tus películas?

Tengo una posición algo neutral en cuanto a la relación entre la crítica y el cine. Pienso que el público que va al cine ha alcanzado una madurez considerable. La capacidad de interpretación que tiene el espectador sobre el texto que ofrecen las películas convencionales es muy alta. Por eso creo que en este momento no es mucho el peso que puede ejercer la crítica especializada, tanto en los lectores (sean público en general o personas vinculadas al cine), como en la cultura cinematográfica. Pero en lo que se refiere a las películas experimentales y alternativas, la crítica sigue teniendo un rol positivo entre el productor de la crítica, los lectores y el texto cinematográfico. El descubrimiento de nuevos directores y el apoyo hacia ellos llevados a cabo por Tony Rayns son buenos ejemplos.

¿Pensaste alguna vez en dedicarte a la crítica?

No, soy un mal escritor, y viéndolo desde el mero punto de vista de la diversión, me interesa más hacer películas que escribir sobre ellas.

¿Qué cosas te han influenciado cinematográficamente?

Me interesa todo lo que sea arte visual; me estimulan diferentes géneros artísticos, como la pintura, la escultura, la fotografía, el cine o los conciertos. En estos siete años mi trabajo se basó fundamentalmente en el cine experimental. Tal vez no tenga mucho sentido la división meramente formal entre cine de ficción, cine documental y cine experimental. Sin embargo, desde el punto de vista general del género cinematográfico, mi interés por las películas que pertenecen al cine experimental se debe, probablemente, a mi interés por las diferentes artes visuales.

¿En qué proyecto estás trabajando?

Estoy trabajando en una historia sobre jóvenes que viven en una pequeña ciudad del interior. Actualmente vivo en una ciudad con estas características. Por momentos me siento culturalmente ajeno, pero en general es interesante. Las cosas pueden ser más lentas y aburridas si las comparamos con Seúl, pero son justamente estos contrastes los que me estimulan.

List

Corea del Sur - South Korea, 2012 / 29' / HD / Color / Coreano - Korean

List

A young woman and her mother flee to a hotel near the beach to escape from their growing debts. To make the most out of their leisurely situation (so dear to HONG Sang-soo's films), the young woman starts to write up a list of things to do in the coming days, so she'll make a better use of her time. Strolling down the beach, finding a badminton partner, walking down the beach... During one of those walks she meets a famous filmmaker, who is also fleeing, only in his case it's from a recent divorce.



Lista

Una joven y su madre huyen a un hotel, cercano a una playa, para escapar de su creciente deuda. Para aprovechar la situación de ocio (tan cara al cine de HONG Sang-soo), la joven comienza a escribir una lista de cosas para hacer en los días por venir, con el fin de aprovechar el tiempo. Pasear por la aldea, encontrar a alguien con quien jugar al bádminton, caminar por la playa... En uno de esos paseos se encontrará con un famoso director de cine que también huye pero, en su caso, de un reciente divorcio.

Director

HONG Sang-soo

Nació en Seúl, Corea del Sur, en 1960. Dirigió *Turning Gate* (2002), *Night and Day* (2008), *Oki's Movie* y *Hahaha* (ambas 2010).

Born in Seoul, South Korea, in 1960. He Has directed *Turning Gate* (2002), *Night and Day* (2008), *Oki's Movie* and *Hahaha* (both in 2010).

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Pieta

LEE Kang-do is a brutal debt collector, a lone wolf operating entirely without conscience and positively brutal in his efficiency. The scheme is simple. Money is lent to poor tradespeople at a rate they cannot possibly afford to repay, with the borrowers forced to sign insurance policies against future injury with Lee's employer the beneficiary. And when they inevitably cannot pay, it is up to Lee to cripple the debtors and collect on the policy. Lee is perfect for the job. He seems entirely devoid of any sort of humanity and immune to any supplication. That is until the day that a mysterious woman follows Lee home claiming to be the mother who abandoned him at birth. The immediate result, of course, is shocking violence. But when she persists, Lee undergoes a curious transformation. Never afraid to challenge convention and notions of good taste, Kim loads <Pieta> with troubling, shocking and even offensive imagery, playing out a sort of savage redemption story; a film that begins with an unspeakable monster and then sets itself the task of finding that monster's humanity while asking what happens to the monster when he realizes that that is, in fact, what he is. **TB**



Pieta

Corea del Sur - South Korea, 2012 / 104' / DCP / Color / Coreano - Korean

Director

KIM Ki-duk

Nació en Bonghwa, Corea del Sur, en 1960. Entre sus films se encuentran <Hierro 3> (2004), <El arco> (2005) y <Aliento> (2007).

Born in Bonghwa, South Korea, in 1960. His filmography includes <3-Iron> (2004), <The Bow> (2005) and <Breath> (2007).



Pietà

LEE Kang-do es un cobrador de deudas salvaje, un lobo solitario que opera sin el menor remordimiento y con una eficiencia brutal. El ardid es simple. Se les presta dinero a comerciantes pobres, a una tasa que resulta imposible de devolver, y obligándolos a firmar una póliza de seguro contra futuras lesiones a favor del empleador de Lee. Y cuando, inevitablemente, los deudores no pueden pagar, él se ocupa de dejarlos lisiados y cobrar el seguro. Lee resulta perfecto para el trabajo: sin el menor rasgo de humanidad, parece inmune a súplicas y pedidos de clemencia. Eso, hasta el día en que una mujer misteriosa lo sigue a su casa, diciéndole que es la madre que lo abandonó al nacer. El resultado inmediato, claro, será la violencia. Pero cuando ella insista, Lee sufrirá una curiosa transformación. Sin temor a desafiar las convenciones o la idea del buen gusto, Kim llena a Pietà de imágenes perturbadoras, revulsivas y hasta ofensivas, para desplegar una suerte de relato de redención salvaje; un film que comienza con un monstruo indescriptible y luego se propone hallar su humanidad, mientras se pregunta qué le pasa al monstruo cuando se da cuenta de que eso es, de hecho, lo que es. **Todd Brown**

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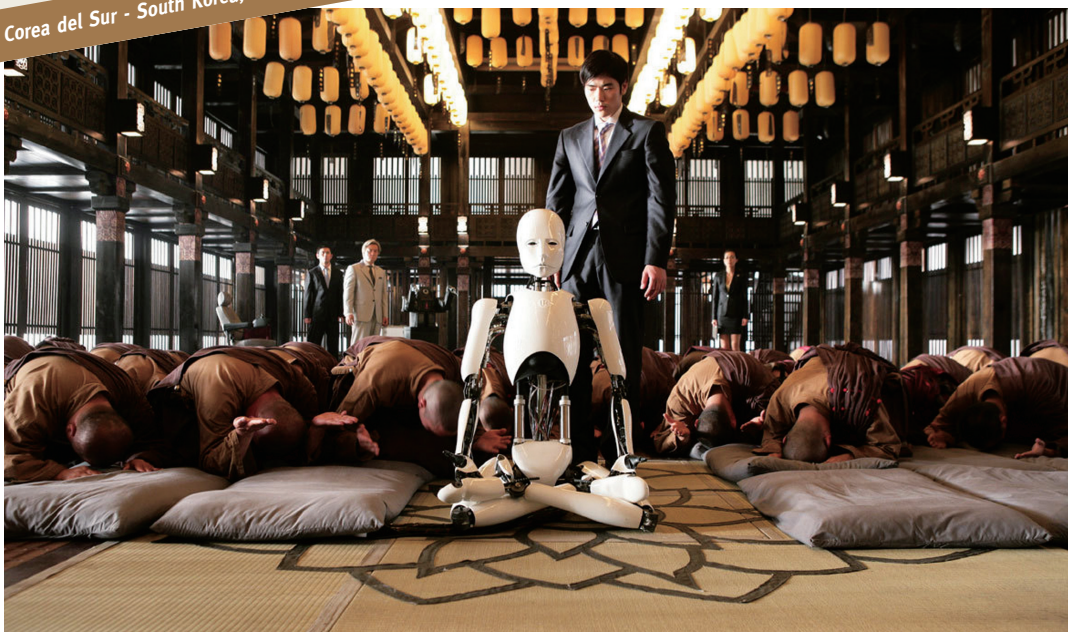
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In-ryu-myul-mang Bo-go-seo

Three in a row: YIM first, then KIM and finally both of them together, imagine three very different versions of the doomsday. The three of them are somehow related in the best Twilight Zone fashion to humanity's self-destructive nature. *Brave New World* is a wild zombie comedy – hallucinations and cannibal fever included – a tale of the apocalypse told through barbecue: if it's true that we are what we eat, well then our goose is cooked. *Heavenly Creature* features white, commercial robot that that develops a will of its own and begins to meditate as though he were a monk, or perhaps even Buddha? Chaos erupts when his manufacturers decide it's time to shut him down. Closing the proceedings is *Happy Birthday*, a cheerfully soulless comedy that could be seen as a joke about the extinct blue planet that some aliens will tell of when we become nothing but dust. It is a tale that begins with a schoolgirl ordering an 8-ball from a mysterious website and from then on everything seems to lead to the real 'The End': an end to end all ends.

Doomsday Book

Corea del Sur - South Korea, 2012 / 115' / DCP / Color / Coreano - Korean



Libro del apocalipsis

Tres al hilo: YIM primero, KIM después (y una vez más los dos, juntos) imaginan un triplete de posibles y bien diversas versiones para el fin del mundo. Las tres tienen que ver, de un modo u otro y al mejor estilo *La dimensión desconocida*, con la naturaleza autodestructiva del hombre. En *Brave New World* se narra en clave de salvaje comedia zombie –alucinaciones y fiebre caníbal incluidas– el apocalipsis a través del asado: si es verdad aquello de que uno es lo que come, estamos a la parrilla. El protagonista del relato del medio, *Heavenly Creature*, es un robot blanco y radiante, muy dado a la meditación, que de pronto se cree monje y, si lo dejan, se cree Buda: el caos se desata cuando sus fabricantes deciden que ya está, ya fue demasiado. Abrochándolo todo y a todos, llega *Happy Birthday*, comedia alegremente desalmada que bien podría ser el chiste sobre el extinto planeta azul que se contarán los marcianos entre ellos cuando ya sólo polvo seamos; una pequeña fábula que arranca con una colegiala encargando una bola 8 en un misterioso sitio web y a partir de ahí se encamina de maneras imprevisibles hacia el verdadero The End: un final para acabar con todos los finales.

Director

KIM Jee-woon

Nacido en Corea del Sur en 1964, dirigió, entre otras, *«The Good, the Bad, the Weird»* (2008). Born in South Korea in 1964, he has directed *«The Good, the Bad, the Weird»* (2008), among others.

YIM Pil-sung

Nació en Corea del Sur en 1972. Entre otras películas, dirigió *«Hansel and Gretel»* (2007). He was born in South Korea in 1972. He has directed *«Hansel and Gretel»* (2007), among others.



Contacto
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The Korean film market as a whole in the first half of 2012

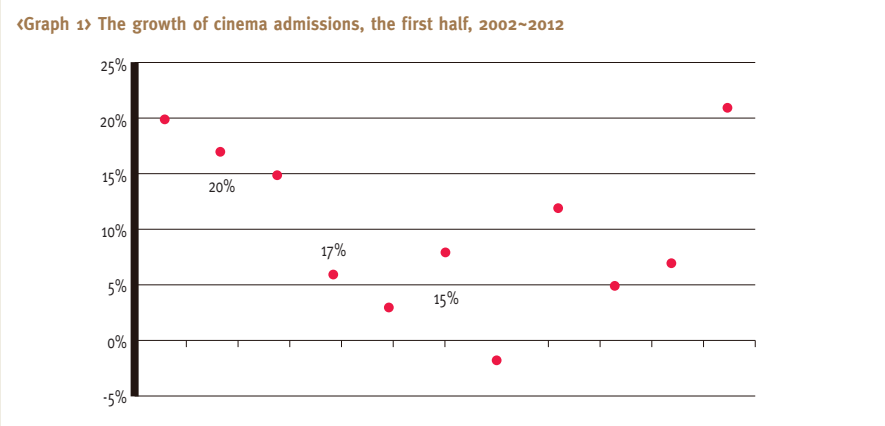
1. Cinema admissions and revenues

In total, 215 films were released in Korea in the first half of 2012. Of these films, 66 were Korean and the remaining 149 films were foreign-made. The total earnings at the Korean box office for this period were KRW 639,016,052,179. The box office earnings of Korean films were KRW 330,033,887,736 and the market share was 53.4%. The entire revenue from foreign films was KRW 308,982,164,443 and their market share was 46.6%. The market share of domestic films went up from 46.6% in 2011 to 53.4% this year. Cinema admissions for Korean films were recorded at 44,178,714 and the number of cinema admissions to foreign-made films was 38,613,722 in the first six months of 2012.

There were 212 films released in Korea in the first half of 2011: 69 of which were Korean-made and 143 foreign-made. The total box office revenue was KRW 537,323,671,300: KRW 182,404,492,600 from domestic films, KRW 295,660,778,700 from overseas films.

Table 1 The First half of 2012 vs. The first half of 2011: box office gross earnings, cinema admissions, number of released films, market share.										
	The first half of 2012					The first half of 2011				
	Number of released films	Number of screenings	Box office gross(KRW)	Cinema admissions (numbers)	Market share	Number of released films	Number of screenings	Box office gross(KRW)	Cinema admissions (numbers)	Market share
Korean films	66	641	330,033,887,736	44,178,714	53.4%	69	510	182,404,492,600	32,816,040	48.0%
Foreign films	149	1,199	308,982,164,443	38,613,722	46.6%	143	915	295,660,778,700	35,604,898	52.0%
Total	215	1,840	639,016,052,179	82,792,436	100%	212	1,425	537,323,671,300	68,420,938	100%

Over the last decade, the growth of Korean cinema admissions has fluctuated significantly. 2002 saw admissions increase by 20% on the previous year. There was then a rapid decline in cinema attendance until 2006. Admissions seemed to recover by 8% in 2007 but in 2008 there was a sudden drop of -2%. However, in 2009, admissions jumped back by 12% followed by a fall of 5% in 2010. From 2011, these figures grew steadily, finally reaching 21% in 2012, 1% more than 2002. The marked popularity of Korean films enabled this substantial boost to admissions in the first half of 2012 (+21% in 2012).



There were two main elements contributing to the box office success of Korean films in the first half of 2012: The first being that the domestic films released attracted audiences in their 30s and 40s, the other being that a number of well-made genre films did well at the box office. The strong performance of a number of the Korean films such as <Nameless Gangster: Rules of Time>, <All about My Wife>, <Architecture 101>, <Dancing Queen>, <Unbowed>, <Helpless>, and <The Concubine> was a major factor behind the growth in box office revenue.

The table 2 below shows cinema admissions in the first half of the years from 2006 through to 2012.

Table 2 Cinema admissions for the first half of the years: 2006~2012			
year	Number of admissions in Korean films	Number of admissions in Foreign films	Total number of admissions
2006	41,480,913	29,766,154	71,247,067
2007	32,026,381	36,400,270	68,426,651
2008	26,912,326	42,819,343	69,731,669
2009	32,325,733	40,147,647	72,473,380
2010	30,066,242	39,662,862	69,729,104
2011	32,816,040	35,604,898	68,420,938
2012	44,178,714	38,613,722	82,792,436

Month	Korean films				
	Number of films released	Number of films screened	Gross earnings (KRW)	Number of cinema admissions	Market share
January	8	56	61,768,585,400	8,143,913	49.5%
February	8	54	74,343,788,262	9,808,168	75.9%
March	18	128	51,487,635,488	6,795,118	60.0%
April	10	69	37,323,550,548	5,052,453	42.2%
May	15	110	49,493,483,176	6,736,370	42.3%
June	7	224	55,616,844,862	7,642,692	53.9%
total	66	641	330,033,887,736	44,178,714	53.4%

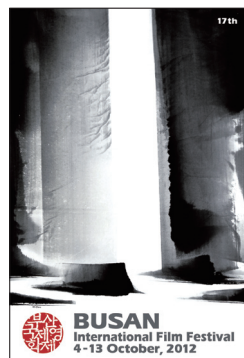
Month	Foreign films				
	Number of films released	number of films screened	Gross earnings	Number of cinema admissions	Market share
January	22	191	66,862,322,700	8,306,199	50.5%
February	35	190	23,917,860,658	3,111,132	24.1%
March	20	217	35,542,751,864	4,538,739	40.0%
April	27	200	56,252,920,324	6,919,559	57.8%
May	29	234	73,864,245,830	9,199,248	57.7%
June	16	167	52,542,063,067	6,538,845	46.1%
total	149	1,199	308,982,164,443	38,613,722	46.6%

Month	Total			
	Number of films released	number of films screened	Gross earning(KRW)	Number of cinema admissions
January	30	247	128,630,908,100	16,450,112
February	43	244	98,261,648,920	12,919,300
March	38	345	87,030,387,352	11,333,857
April	37	269	93,576,470,872	11,972,012
May	44	344	123,357,729,006	15,935,618
June	23	391	108,158,907,929	14,181,537
total	215	1,840	639,016,052,179	82,792,436

Country of origin		Classification	Number of films	Box office (KRW)	Box office share	Cinema admissions	Share of cinema admissions
Korea		Screened	81	328,891,092,907	52.40%	43,996,036	53.90%
		Released	66	208,119,531,711	53.50%	27,763,194	55.10%
The USA	directly distributed by the USA companies	Screened	28	189,969,547,234	30.20%	23,333,350	28.60%
		Released	23	110,492,374,999	28.40%	13,390,147	26.60%
	Imported by the USA companies	Screened	49	74,296,895,092	11.80%	9,558,848	11.70%
		Released	40	50,239,839,298	12.90%	6,444,664	12.80%
	Sub total	Screened	77	264,266,442,326	42.00%	32,892,198	40.30%
		Released	63	160,732,214,297	41.30%	19,834,811	39.40%
China		Screened	10	1,376,306,700	0.20%	192,171	0.20%
		Released	10	1,314,167,800	0.30%	182,752	0.30%
Europe		Screened	54	22,928,593,700	3.50%	3,113,674	3.70%
		Released	45	14,301,828,800	3.60%	1,933,739	3.80%
Japan		Screened	30	8,540,004,082	1.40%	1,186,354	1.50%
		Released	23	2,752,992,632	0.70%	362,439	0.70%
others		Screened	11	2,181,438,700	0.30%	287,198	0.30%
		Released	8	2,080,972,200	0.50%	273,186	0.50%
total		Screened	263	628,183,878,415	100%	81,667,631	100%
		Released	215	389,301,707,440	100%	50,350,121	100%

17th Busan International Film Festival

The Largest Film Festival in All of Asia



DATES

October 2013

LOCATION

Busan (Metropolitan City)

PROGRAM

307 films from 70 countries (2011)
(121 World International Premieres)

AWARDS

New Currents Award
Flash Forward Award
Sonje Award for Short Films
BIFF Mecenat Award for
Documentaries
FIPRESCI Award
NETPAC Award
KNN Movie Award (Audience Award)
The Asian Film Maker of the Year
Asian Project Market Award and more

ASIAN CINEMA FUND

Script Development Fund/ Post-Production Fund/ Asian Network of Documentary Fund

WEBSITE

www.biff.or.kr

Proud to be Korea's first international film festival, the Busan International Film Festival (BIFF) took its first steps in 1996. The festival starts every year on the first Thursday in October, followed by ten days of festivities where filmmakers and audiences come together at Busan's Haeundae area, famous for its beaches. In its first year, 169 films from 31 countries were screened while at last year's event 307 films from 70 countries were featured.

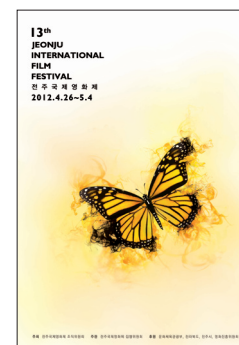
What's even more meaningful than such an increase in films screened is that BIFF has grown to become one of the most exciting film festivals in the world, the crown jewel among all major Asian film fests. As a primarily non-competitive film festival with only some sectional competition, BIFF has been making efforts to discover and support talented Asian film directors. Through New Currents, one of the festival's feature film competition sections, and Window on Asian Cinema, a showcase of new films from Asian directors, it has been a herald of the ways that Asian cinema has shifted and transformed over the years. The festival also features major industry events such as the Asian Film Market and Asian Project Market. Additionally, aiming to promote the development of independent Asian films and establish a stable production environment, the Asian Cinema Fund has been in operation since 2003.

Entering a new era of BIFF, the festival underwent a thorough reorganization last year. A cornerstone of this was the opening of the Busan Cinema Center, built explicitly for the festival at the chic and modern Centum City complex in Busan's Haeundae area. Additionally, last year saw the festival change the spelling of its name from the Pusan International Film Festival (PIFF) to the Busan International Film Festival (BIFF) in accordance with new rules regarding the romanization of Korean. But perhaps the most notable change was the retirement of BIFF's Founding Director KIM Dong-ho, who gave the position over to LEE Yong-kwan with last year's edition.

With its major changes now behind it, BIFF is ready to jump fully into a new era of film in which art, industry and criticism can work together in a more perfect harmony.

14th Jeonju International Film Festival

A Festival with a Focus on Alternative & Independent Films



DATES

April 25 - May 3, 2013

LOCATION

Jeonju, North Jeolla Province

PROGRAM

184 films from 42 countries (137 Features, 47 Shorts)

AWARDS

International Competition

- Woosuk Award (Grand Prize) USD \$10,000 and fund of USD \$5,000/ JB Bank Award (Special Jury Prize) USD \$6,100 (approx.)
- NETPAC-EASTAR JET Award (Best Asian Film Award) USD \$5,000/ for the best Asian film screened in the 'Cinemascap', 'Stranger than Cinema' and 'Cinemafest' section

Jeonju Project Promotion

- Work in Progress Award USD \$8,800 (approx.)/ for the best project, currently in production, by the filmmakers whose film have been screened in JIFF

WEBSITE

www.jiff.or.kr

Korea's second biggest film festival after the Busan International Film Festival, the Jeonju International Film Festival (JIFF) wrapped up its 13th edition successfully in April this year. Launched under the slogan 'Digital Alternative and Independence' in 2000, JIFF has emerged as one of the most recognized film festivals in Korea during the past decade, focusing on challenging and creative films miles away from the mainstream.

A variety of alternative and independent films from all over the world are screened at JIFF. 'International Competition' features the first or second films from film scene newcomers, 'Stranger than Cinema' puts a special focus on avant-garde and experimental filmmakers who dare to develop new aesthetics for cinema. Nine out of ten films in the 2012 competition were directorial debuts, further establishing JIFF's role as a festival invested in finding and introducing new directors.

Moreover, the festival runs an annual production project to support filmmakers who try to expand the aesthetics of cinema using digital equipment as a tool. An acclaimed omnibus effort, the 'Jeonju Digital Project' has been bringing together three directors from various countries to make digital short films every year since 2000. The resulting films of the project have been well received and presented at many international film festivals, including Venice, Toronto, Locarno and Vancouver, among others.

Thanks to the participation of three European masters -- Jean-Marie Straub, Claire Denis and José Luis Guerín -- in the Jeonju Digital Project 2011, this program is drawing more and more attention from cinephiles around the world. In 2012, three outstanding Asian auteurs -- Ying Liang of China, Raya Martin of the Philippines and Vimukthi Jayasundara of Sri Lanka -- participated in the project.

With its commitment to often marginalized cinemas -- experimental shorts, political documentaries, adult animation and etc. -- JIFF is a noteworthy event for anyone interested in alternative, independent and avant-garde film: filmmakers, distributors, producers and audiences alike.

17th Puchon International Film Festival

Weird and Wiley Genre Film and Beyond



DATES

July 18 - 28, 2013

LOCATION

Bucheon, Gyeonggi Province

PROGRAM

Roughly 200 Films

AWARDS

International Competition

- Puchon Choice: Feature
Best of Puchon USD \$13,200/
Best Director USD \$8,800 (both approx.)
- Puchon Choice: Short
Best Short Film USD \$4,400/
Jury's Choice for Short Film USD \$2,650 (both approx.)
- European Fantastic Film Federation Asian Award/ NETPAC Award

NAFF IT Project

- Puchon Award USD \$8,800/
NAFF Award USD \$4,400/ Daisy Award USD \$17,600/ KBAS Award USD \$4,400 (all approx.) and Post-Production Support Award

WEBSITE

www.pifan.com

The Puchon International Fantastic Film Festival (PiFan) has grown by leaps and bounds since its birth 1997, now defining the city of Bucheon (an alternative spelling of Puchon), which has become a mecca of creativity for those interested in animation, cartoons, gaming and film. For 15 years PiFan has not only been one of Korea's most dynamic film festivals, attracting a variety of enthusiastic cinephiles, but also one of the film world's most fresh and exciting events, truly deserving of the adjective "Fantastic."

Thorough programming and advanced planning has given audiences cause to rank PiFan as one of the region's most enjoyable and thought-provoking film festivals, and industry personnel often confirm that the festival has been able to cultivate a singular identity by offering films with a variety of viewpoints as to exactly what "genre" film consists of. Furthermore, its cooperation with the Yubari Fantastic Film Festival in Japan and the European Fantastic Film Federation have helped in expand the significance of Asian genre film worldwide.

Starting its 16th edition on July 19, PiFan 2012 screened 210 titles from all around the world, all filled with bold imaginations and cutting edge imagery. The fantastic journey lasted 12 days, expanding the festival's horizons and redefining genre film in terms of both content and style, to the delight fans of cinema regardless of age or sex. Apart from its forward-thinking selection, PiFan also hosted various special exhibitions and retrospective programs as well as screen classic films from masters of genre film.

PiFan also launched its own industry program, the Network of Asian Fantastic Films (NAFF), in 2008. NAFF's primary project market is the 'IT Project', which was the first project market created specially for genre productions. Celebrating its fifth anniversary this year, NAFF is a multifaceted, in-depth industry program for global genre film professionals, providing invaluable programs for industry fields, including film development, co-production, financing and post-production, solidifying its status as a leader of the Asian genre film market.

15th Seoul International Youth Film Festival

Through the Eyes of Youth



DATES

August 2013

LOCATION

Seoul

PROGRAM

Roughly 140 films from 37 countries (2011)

AWARDS

- Competition 13+
SIYFF Grand Prize/ SIYFF Talents Award/ SIYFF Challenge Award/ SIYFF Eyes of Youth Awards/ Jury's Special Award
- Competition 19+
SIYFF Grand Prize/ SIYFF Talents Award/ SIYFF Challenge Award/ Jury's Special Award

WEBSITE

www.siyff.com

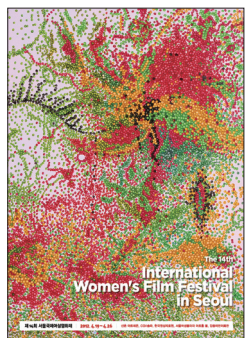
Since 1999, the Seoul International Youth Film Festival (SIYFF) has been striving to promote film as an educational tool for facilitating understanding across youth cultures. Every year SIYFF is held for seven days in August in Seoul's Seongbuk District, one of the city's cultural centers, and with the energetic participation of teenagers from Korea and abroad it has slowly become one of the world's most recognized youth film festivals. SIYFF's aim is to open doors for creative youths with unique viewpoints to explore their own worlds, help nurture their imaginations, and offer them a brighter future. SIYFF is an event that everyone can enjoy, from children to the elderly, helping to break generation gaps and cultural boundaries.

The most distinguishing aspect of SIYFF's screening program, besides invitation programs for children's, family and coming-of-age feature films, is its competition section dedicated to short films produced by teenage filmmakers aged 13-18. SIYFF also offers a pre-production fund intended to support young directors in Korea.

In line with the aims of SIYFF, the International Media Education Forum and International Youth Film Camp also hold events that encourage youth media education. These organizations provide venues for young people to interact with media experts from at home and abroad, developing critical media literacy through cross-cultural discussions and exploring the educational possibilities afforded by era of new media.

15th International Women's Film Festival in Seoul

See the World Through Women's Eyes



DATES

April 2013

LOCATION

Seoul

PROGRAM

102 films from 27 countries

AWARDS

- Asian Short Film & Video Competition

Mary Kay Grand Prize USD

\$8,800 (approx.)

Mary Kay First Prize USD \$4,400 (approx.)

WEBSITE

www.wffis.or.kr

The International Women's Film Festival in Seoul (WFFIS) aims to focus on lives lived through women's perspectives and create a space in which to share a positive feminist culture with the audience. In addition, as a leading international women's film network event in Asia, its goal is to raise awareness of films/videos of and about women and support new Asian women directors by creating cross-border alliances spanning regions, generations and disciplines. WFFIS will present any type of film or video including fiction films, documentaries, animations, experimental films, short films and visual productions for digital media. The program is almost exclusively non-competitive with one exception, the Asian Short Film & Video Competition section. The competition is designed to discover new talent for Asian women's films and support the projects of Asian women filmmakers. 344 Asian short films from 22 countries were submitted to this year's competition.

Other festival program include New Currents Presents, which shows new films from women filmmakers, Queer Rainbow, focusing on films made by and about the LGBT community, Girls on Film Screens, with films made by or about teenagers, and the Asian Short Film & Video Competition, which discovers and supports emerging Asian women filmmakers.

Wrapping up its 14th edition successfully in April 2012, WFFIS aims to expand even further, becoming the Asian hub of the international women's film network and promoting the value of seeing the world through women's eyes.

9th Jecheon International Music & Film Festival

Where the Music is On



DATES

August 2013

LOCATION

Jecheon, North Chungcheong Province

PROGRAM

Roughly 100 films and 30 live concerts (2011)

AWARDS

Grand Prize USD \$8,800 (approx.)

Special Jury Prize USD \$4,400 (approx.)

WEBSITE

www.jimff.org

Launched in 2005, the Jecheon International Music & Film Festival (JIMFF) strives to be a celebration of film and presentation of exhilarating music, both to be enjoyed by audiences of all generations and tastes among the beautiful landscapes of Jecheon.

The cozy and scenic host city is located in Korea's North Chungcheong Province in central Korea. Jecheon is most famous for Lake Cheongpung, which captivates tourists year-round with a natural beauty reminiscent of traditional Korean landscape paintings.

The Festival presents a series of programs that combine film and music in new and innovative ways, including a section dedicated specifically to movie music and a program which introduces new trends and currents in contemporary music and cinema.

"World Music Film Today" is JIMFF's sole competition section, presenting the latest music films from around the world, regardless of genre. Films like the acclaimed animated feature <Chico and Rita> (2010) and the German documentary <Kinshasa Symphony> (2010) are just two of the recent films to have been awarded prizes in this section. Other sections will focus on genres such as music-based dramas, documentaries and musicals.

A number of live concerts and musical performances are also held on an outdoor stage every year, right on the picturesque shores of Lake Cheongpung. The Jecheon Film Music Award honors those musicians dedicated to cinema who have had significant influence on music and film culture in Korea. Additionally, the festival hosts the Jecheon Film Music Academy, an educational program designed to further explore the relation between film and music.

10th Green Film Festival in Seoul

A Cinematic Manifesto for a Living Earth



DATES

May 2013

LOCATION

Seoul

PROGRAM

112 Films from 27 Countries

AWARDS

Best Feature Film USD\$ 8,800
(approx.)

Best Short Film USD\$ 4,400
(approx.)

Jury Award USD\$ 2,640 (approx.)

Audience Award USD\$ 880
(approx.)

WEBSITE

www.gffis.com

The Green Film Festival in Seoul (GFFIS) is the first film festival in Korea to highlight environment issues. Launched in 2004 by the Korean Green Foundation and the one and only film festival focusing on environmental issues in Korea, GFFIS has introduced audiences to a number of 'green' films from all over the world in order to spread hope for a better world where all life can exist in harmony with environment and nature.

GFFIS is an annual event with one international competition among a variety of other non-competitive sections and its 9th edition was held from May 9-15, 2012. For its Green Competition, which is designed to screen the latest achievements in environmental film as well as encourage the production and distribution of such films, more than 800 films from 70 countries were submitted in 2012, with ten features and ten shorts selected for the final competition.

The 2012 edition of GFFIS also presented a special section dedicated to the disaster and chaos that was levied upon Fukushima, Japan last year. Titled "Fukushima, Untold Stories", this section consisted of four feature films and five short films dealing with the tragedy and efforts to overcome the ensuing adversity. The event also hosted acclaimed director IWAI Shunji, who offered his new documentary film Friends after 3.11. In addition, noted Chinese-Korea director ZHANG Lu served as one of the jury members for the Green Competition and a number of other special guests and visiting filmmakers also attended the festival.

Through cinema, GFFIS always hopes to promote ideas regarding environmental protection and respect for life, encouraging public awareness, citizen action and positive change.

10th EBS International Documentary Festival

Bridging Cultures and Crossing Boundaries



DATES

August 2013

LOCATION

Seoul

PROGRAM

Roughly 50 films in eight sections

AWARDS

Grand Prix (Festival Choice), USD \$10,000

Grand Prix (Issues in Education), USD \$10,000

Spirit Award, USD \$7,000

Special Jury Award, USD \$5,000

UNICEF Special Award, USD \$5,000

Audience Award, USD \$3,000

WEBSITE

www.eidf.org

Korea's Educational Broadcasting System (EBS) is the nation's premier public media resource for educational and informative television programming covering a wide array of topics and issues. In 2004 EBS held the inaugural edition of the EBS International Documentary Festival (EIDF), which at the time focused on screening documentaries produced in Asia countries or focusing on specifically Asian causes and issues. Since then, the festival has slowly grown and broadened its scope, now hosting documentaries produced in a variety of different nations worldwide and covering a wide range of subjects bridging cultures and crossing boundaries, such as human rights and gender issues.

Aside from promoting public interest the documentary format and introducing audiences to myriad topics both domestic and global, EIDF also aims to create diverse market opportunities for documentary film. To this effect, it broadcasts some of the festival's most outstanding documentaries on television during the week of the festival and offers a special insight as to how filmmakers might cultivate their works for a television audience. Additionally, in collaboration with the Broadcasting Content Promotion Foundation, the festival established the EIDF Documentary Fund in 2009. This project development program aims to assist filmmakers in developing and producing quality documentary content that can appeal to a global audience. The fund offers roughly USD \$26,000 to a selected project, which is then showcased in the following year's festival.

The 9th installment of EIDF in 2012 further established the festival as one of Asia's most intriguing documentary film events, continuing to offer a multitude of cinematic viewpoints over both film and television formats.

5th DMZ Korean International Documentary Festival

Communication Inspiring Both Peace and Life



DATES

September 2013

LOCATION

Paju, Gyeonggi Province

PROGRAM

101 films from 30 countries (2011)

AWARDS

White Goose Award USD \$13,200/
Special Jury Award USD \$6,100
(both approx.)

DMZ FUND

USD \$26,000 (approx.) managed
under the AND Fund at BIFF

WEBSITE

www.dmzdocs.com

The demilitarized zone (DMZ) separating North and South Korea, which represents the peninsula's state of armistice, is a place where one can realize the true value of 'peace' and 'communication.' The DMZ Korean International Documentary Festival (DMZ Docs) is a film festival inspired by and located near Korea's DMZ.

DMZ Docs is an annual festival for documentary films presented jointly by Gyeonggi Province and the city of Paju since 2009. The festival aims to present documentaries with various themes and styles and to promote the documentary genre as a means of communication. Held near Korea's demilitarized zone, DMZ Docs focuses on the themes of peace, coexistence and reconciliation. Despite its short history, DMZ Docs is growing as one of the most important documentary showcases in Asia.

With the hope of promoting local and international documentary production, as well as discovering outstanding documentary projects, DMZ Docs offers several funds available to filmmakers. The DMZ Fund aims to encourage Asian documentary filmmakers and revitalize documentary film production in the region. This fund focuses particularly on documentary films that chronicle struggles for peace in the world's conflict regions.

The 2012 edition also hosted Crossing Borders -- the Eurasia Pacific Documentary Training Initiative in collaboration with the European Documentary Network (EDN). And with an ever-expanding vision, DMZ Docs is planning to launch a project market beginning in 2013 as well.

7th Cinema Digital Seoul Film Festival

New Aesthetics, New Audiences, and the Future of Film



DATES

August 2013

LOCATION

Seoul

PROGRAM

Roughly 90 films across eight
sections

AWARDS

Red Chameleon (Asian
Competition), USD \$20,000
Blue Chameleon (Asian
Competition), USD \$20,000
Green Chameleon (Asian
Competition), USD \$20,000
White Chameleon (Asian
Competition)
Butterfly Award
Movie Collage Award, USD
\$10,000 for marketing purposes

WEBSITE

www.cindi.or.kr

Since 2007, the Cinema Digital Seoul Film Festival (CinDi) has lead the way in exploring the aesthetic possibilities offered by the new era digital filmmaking. With an international scope and focus on young, groundbreaking Asian talent, with each yearly installment CinDi proves to introduce revolutionary reconceptualizations of what exactly film is and how new media are deconstructing and recombining the building blocks of traditional cinema.

In order the encourage such experimentation with new media formats, the festival offers a variety of prizes in its premier program, the Asian Competition. Three different juries, each with different foci and criteria, award three different films a Chameleon Prize. Multiple films from the Butterfly section are also selected for the Butterfly Award, which comes with the opportunity for directors to develop and produce their next project with CJ E&M, one of Korea's premier film production conglomerates. Finally, The Movie Collage Award comes with two weeks of screening time at CGV theaters across Korea and a substantial amount of marketing support. Such programs prove that CinDi is fully committed to introducing film's new digital aesthetics to mainstream audiences.

CinDi has also introduced special programs that focus on smartphone-produced films and classic cinema that has been digitally restored or remastered. With an unceasing imagination regarding the new possibilities of film in the contemporary era, CinDi will continue to show that the advent of digital media has not meant the death of cinema, but has rather extended its significance and agency.

13th Seoul International NewMedia Festival

New Images, New Uses



DATES

July - August 2013

LOCATION

Seoul

PROGRAM

Roughly 200 films (2011)

HOST

i-Gong, the Alternative Visual Culture Factory
www.igong.org

AWARDS

Gu-Ae Award, Dae-ahn Award,
New Media Art Award, New artist Award

WEBSITE

www.nemaf.net

The Seoul International NewMedia Festival (NeMaf) defines itself thusly: One, NeMaf are with those who consider other people as one with ourselves.

Two, NeMaf firmly believe that everyone is an artist playing with new media arts.

Three, NeMaf dreams of the world where the individuality of everyone is respected.

Four, NeMaf places itself squarely against the uniformity of popular culture, preferring resistance and cultural difference.

As a new media art festival of alternative video, the Seoul International NewMedia Festival was launched in 2000 as an indie video festival. NeMaf has since been destorying the boundaries between video and art with creative energy and passion. It is dedicated to introducing new media art works that offer new imaginations and new uses for art and media, aiming to discover artists with potential and support them with the belief that everyone can be a new media artist. The festival is highly interactive, encouraging communication between artists and audiences.

As a festival which has been developing and producing new genres of film and art, it has previously explored media genres such as media symphony (rhythm and image), image poem (prose accompanied by a mental picture), visual performance, digital media art, video activism, video diaries, and B-grade kitsch cinema. NeMaf is on the front line of experimentalism, radiating a vivid imagination and redefining creativity in the movie/media/image arts.

17th Seoul International Cartoon & Animation Festival

All About Animation



DATES

July 2013

LOCATION

Seoul

PROGRAM

153+ films from 30 countries
(competition only)

AWARDS

Prizes awarded in each of the following categories: Feature Film, Short Film (Professional), Short Film (Student), TV or Commissioned Film, Internet Animation

OTHER EVENTS

Exhibition & Convention, Animated Film Festival, Seoul Promotion Plan (SPP)

WEBSITE

www.sicaf.org

Cartoons from Korea and abroad take over the big screen during the Seoul International Cartoon & Animation Festival (SICAF). This unique festival aims to explore new animation through the digital era and beyond with screenings, exhibitions and a variety of competitions at Seoul's COEX Convention & Exhibition Center and the Seoul Ani-Cinema.

Launched in 1995, SICAF has since be showcasing cartoons and other animated content from a diverse array of nations and cultures. The event not only features the Animated Film Festival but also exhibitions of cartoon artwork, a cartoon/animation convention for industry players and fans alike, and the Seoul Promotion Plan, which helps develop young and innovative new talent working on animation projects. SICAF is Korea's premier showcase for animated and cartoon content, providing an opportunity to chart industry trends, widen the market for animated content, match animators and artists with investors and distributors, and inspire new talent with a variety of competitions.

Annually more than 1,500 films are submitted to this festival for its competition and non-competition sections, a number on par with many of the world's top animated film festivals. In 2012, 1,362 films from 45 countries were submitted to the competition sections alone.

SICAF also works with the Association Internationale du Film d'Animation (ASIFA), an international network consisting of artists and other professional organizations devoted to animated film.

15th Puchon International Student Animation Festival

Witness of Future Animation



DATES

November 2013

LOCATION

Bucheon, Gyeonggi Province

PROGRAM

Roughly 200 Films from 30 Countries (20 Features, 180 Shorts)

AWARDS

Seven main awards

In 1999, the Puchon International Student Animation Festival (PISAF) embarked on its journey as the sole animation festival in Asia dedicated solely to students and has since earned high marks for the quality of its selections. PISAF has also committed itself to becoming a venue in which to introduce animations created by animators from home and abroad and nurture new talents in the digital content industry.

The festival's central program is its International Student Competition, which is designed to discover young and promising new talent in animation and showcase their work. There are two categories: Short Animated Films (less than 30 minutes) and New Media Content, which can include many different formats such as Internet/web, Mobile-based, stop-motion graphics, interactive animations and etc. In 2011 over 1,200 films from all over the world were submitted to PISAF.

Along with the competition, PISAF offers many opportunities for young animation filmmakers to meet masters of the cartoon and animation world. In 2011, Disney animator John MUSKER, director of <The Little Mermaid>, <Aladdin>, <Hercules> and <The Princess and the Frog> have been featured.

PISAF has played a major role in creating a network linking animation festivals worldwide through its collaborations with film fests in Annecy, Ottawa, Hiroshima, Zagreb, and the Stuttgart Festival of Animated Film. The festival also offers a cartoon and animation experience program to attract interested audience members. The program is also aimed at exposing the ways that cartoons and animation can help develop creativity across a variety of fields. PISAF hopes to see more people enjoying cartoon and animation in the future.

PISAF 2012, the festival's 14th edition, was held November 7-11 with screenings, an animation fair, an educational convention and a variety of other special events, including ones hosted by Disney & Studio Ghibli.

30th Busan International Short Film Festival

Korea's Oldest Short Film Festival



DATES

May 2013

LOCATION

Busan)

PROGRAM

60 films from 22 countries (2012)

AWARDS

Grand Award for Best Picture: USD \$8,500

Excellence Award for Best Picture:

USD \$4,300

Best Picture: USD \$2,600

Fiction/Documentary/Animation

Awards, etc. (five total): USD \$850

(per award)

WEBSITE

www.bisff.org

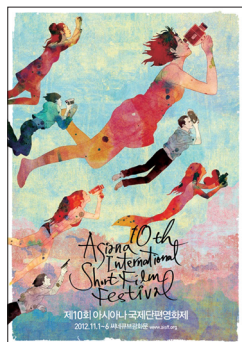
The Busan International Short Film Festival (BISFF) was launched in 1980 as the Korean Short Film Festival. It was the first short film festival to appear in Korea and celebrated its 29th year in May 2012, opening with classic short film masterpieces including the Lumière brothers' early works.

BISFF aims to explore the format of the short film by offering a wide selection of works from Korea and other countries regardless of genre or theme. In its early years, the festival screened only Korean films, providing a platform for young Korean filmmakers' works to be introduced to wider audiences. Among the festival's previous award winners are many of now-famous Korean directors such as KANG Je-kyu (*My Way*, 2010), KIM Tae-yong (*Late Autumn*, 2010) and RYU Seung-wan (*The Unjust*, 2010), to name only a few.

BISFF expanded its scope to include Asian short films in 2000, and in 2010 it became a truly international film festival, accepting films from all over the world. With its 30th anniversary just one year away, BISFF 2012 received more than 1,800 submissions from 74 countries for its international competition, from which it selected 60 finalists. To additionally further in-depth cultural exchange, the festival also recently launched an international partnership program that will highlight short films from a particular country every year -- their 'Guest of Honor' -- starting with France in 2012.

11th Asiana International Short Film Festival

Korea's Biggest Short Film Festival



DATES

November 2013

LOCATION

Seoul

PROGRAM

95 films from 36 countries (2011)

AWARDS

8 awards with total sum of USD \$46,000 and additional sponsored awards, featuring:

Grand Prize: USD \$15,000 with

two round trip flight tickets

Best International Short Film

Award: USD \$5,000 with two round

trip flight tickets

Animation Award: USD \$3,000

WEBSITE

www.aisff.org

Aiming to explore new territory for the short film, the Asiana International Short Film Festival (AISFF) is a place where shorts from all over the world come to communicate and compete. Held every autumn since 2003, AISFF was designed by Asiana Airlines as the world's first ever film festival aiming to discover new in-flight entertainment for airplanes, but has since grown into one of the most prominent international film festivals in Korea. The festival has not only supported rising talent and new found creativity through its AISFF Fund Project, but it also provides outlets for the distribution of short films, including post-festival nationwide tours and in-flight screenings across the globe.

Even though it is still a relatively young festival, 2,027 films from 82 countries competed last year, which shows the infinite potential of AISFF and the world of short films. Its 'In the Air Program', one of the more unique facets of AISFF, shows films selected from the International Competition to approximately 3 million international passengers on Asiana Airlines flights after the festival concludes, creating a new kind of short film market by providing licensing fees to selected works.

Overall, AISFF provides a great opportunity for short film creators to explore an alternative arena of fandom and appreciation beyond their local and national boundaries, stoking an international audience's awareness of short films. Ultimately AISFF hopes to become a place at which to view the newest trends in world cinema, as transfigured into the short film format.

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Mar del Plata Festival

Screening Schedule

Date	Time	Title	Venue	Section
Nov.17	14:30	TONY RAYNS, THE-NOT-SO-DISTANT-OBSERVER	Cines Ambassador 1	Focos / Focus
	16:30	DANGEROUSLY EXCITED	Cines Ambassador 1	Focos / Focus
	19:00	LIST	Cines Ambassador 1	Panorama
Nov.18	0:30	DOOMSDAY BOOK	Cines Ambassador 1	Panorama
	14:30	BLEAK NIGHT	Cines Ambassador 1	Focos / Focus
	16:30	SLEEPLESS NIGHT	Cines Ambassador 1	Focos / Focus
Nov.19	12:45	TONY RAYNS, THE-NOT-SO-DISTANT-OBSERVER	Cines Del Paseo 1	Focos / Focus
Nov.20	19:45	LET ME OUT	Cines Del Paseo 1	Focos / Focus
Nov.21	14:15	SLEEPLESS NIGHT	Cines Del Paseo 1	Focos / Focus
	16:30	LET ME OUT	Cines Ambassador 1	Focos / Focus
Nov.22	16:30	ROMANCE JOE	Cines Ambassador 1	Focos / Focus
	22:15	SUPER VIRGIN	Cines Del Paseo 1	Focos / Focus
Nov.23	16:45	SUPER VIRGIN	Cines Ambassador 1	Focos / Focus
	22:15	HANAAN	Cines Del Paseo 1	Focos / Focus
Nov.24	0:45	DOOMSDAY BOOK	Cines Del Paseo 1	Panorama
	12:00	LIST	Cines Ambassador 1	Panorama
	16:05	HANAAN	Cines Del Paseo 1	Focos / Focus
	16:45	DANGEROUSLY EXCITED	Cines Ambassador 1	Focos / Focus
	18:00	BLEAK NIGHT	Cines Del Paseo 1	Focos / Focus
	20:15	ROMANCE JOE	Cines Del Paseo 1	Focos / Focus
	20:30	PIETA	Cinema 2	Panorama
Nov.25	20:30	PIETA	Cinema 2	Panorama